

THE LIBRARY OF CONGRESS

Quarterly Journal

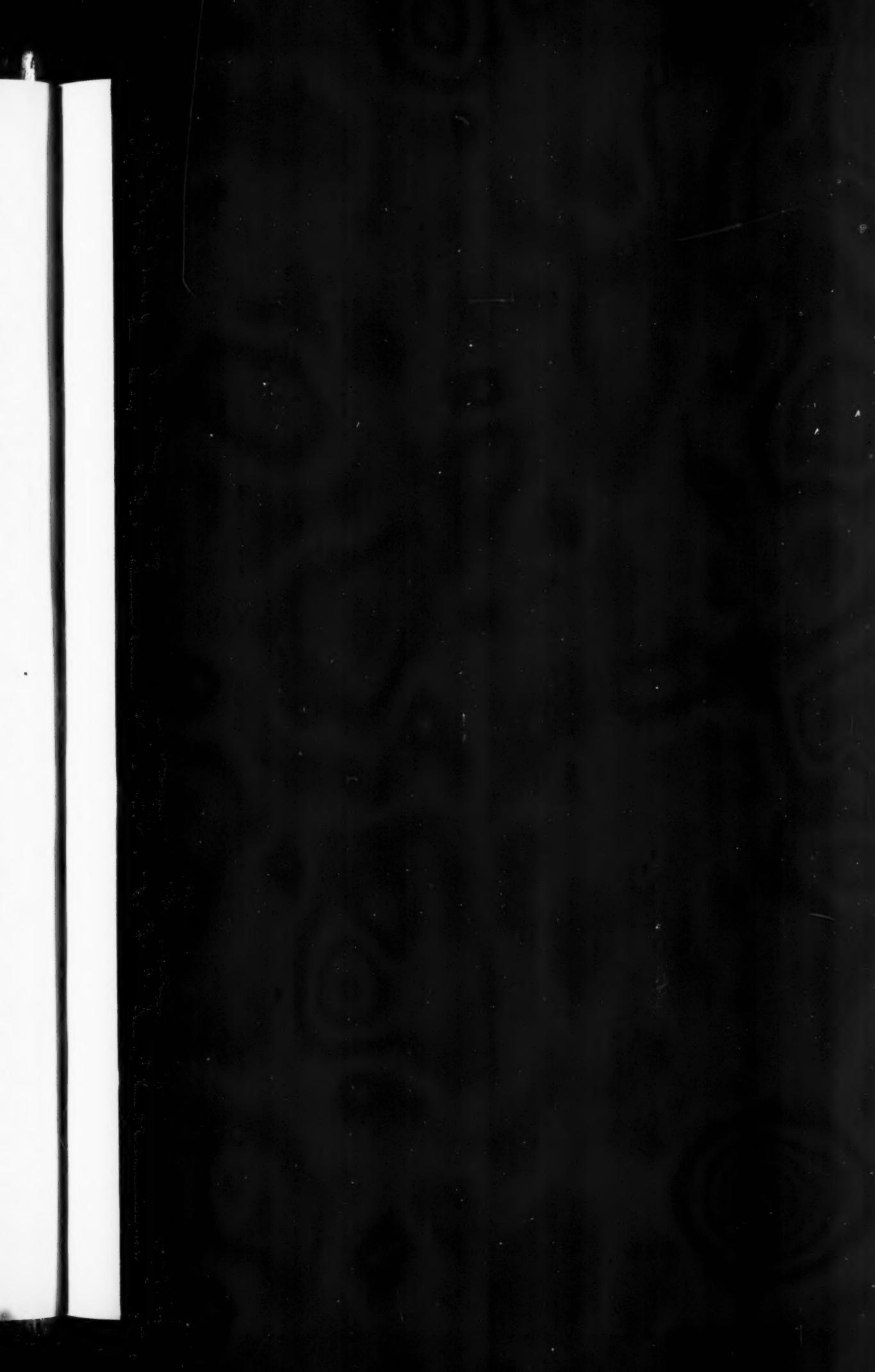


OF CURRENT ACQUISITIONS

VOLUME 20 • DECEMBER 1962 • NUMBER 1

L.C. Card 44-40782

For sale by the Superintendent of Documents, United States Government Printing Office, Washington 25, D.C. Price \$2.00 per year, including the *Annual Report of the Librarian of Congress*, domestic; \$0.50 additional for foreign mailing; single copies vary in price. This issue is priced at 70 cents





The Library of Congress
QUARTERLY JOURNAL OF
CURRENT ACQUISITIONS

Volume 20

DECEMBER 1962

Number 1

CONTENTS

ARTICLES

	PAGE
New Beethoveniana. IRVING LOWENS.....	1
Drawings by William Glackens. ALAN FERN.....	12

ANNUAL REPORTS

Germany: Recent Bibliographies and Reference Works. ARNOLD H. PRICE.....	21
Music. EDWARD N. WATERS.....	30
Prints and Photographs. ALICE LEE PARKER and THE STAFF OF THE PRINTS AND PHOTOGRAPHS DIVISION	68
The Baltic States: A 10-Year Survey. JOHN P. BALYS.....	80

PUBLISHED AS A SUPPLEMENT TO THE *Annual Report of the
Librarian of Congress*



New Beethoveniana

DOCUMENTS in the hand of Ludwig van Beethoven previously unreported in the voluminous literature about the great composer turn up very infrequently. It is therefore with considerable pleasure that the Music Division can announce the addition of two such items to its collections. One is a hastily scrawled 9-line note, undated and without addressee; the other is a single leaf of oblong 12-stave music paper containing corrections to the C minor Piano Sonata, Op. 111. Although neither can be called a find of world-shaking significance, the note does throw some light on a visit to Beethoven by an obscure musician; and the correction leaf adds a further complication to the involved bibliographical history of the last piano sonata.

The brief note reads:

I am extremely busy—a parcel must be posted this afternoon. Pardon me for asking you to come some other time. There needn't be so much ado about it, and apart from this, it isn't worth your while either to see me or to talk to me.

BEETHOVEN¹

It would have been difficult to date and identify this barely decipherable, faded scrap of paper in Beethoven's character-

¹ Translation of this letter as well as all other German passages is by the author, except where otherwise specified. The original text reads: "Ich bin übermassig beschäftigt—diesen Nachmittag muss ein Paquet auf die Post gegeben werden. Verzeihen Sie, dass ich Sie bitten ein andermal zu kommen. Es braucht nicht so viel Umstände obschon es nicht der Mühen werth ist, mich weder zu sehen, noch zu sprechen.

BEETHOVEN"

istic scrawl were it not for one fortuitous circumstance—the note was accompanied with an affidavit, dated July 10, 1897, which begins as follows:

On July 10, 1897, Eduard Reichardt, senior judge of the lower court in Altenburg, did affirm:

I

My father, the court organist Carl August Reichardt, who died here on November 11, 1859, was originally a theological student. After several years at the University of Leipzig pursuing this calling, he came to the conclusion that he was more interested in becoming a musician. In order to consult an authority on the desirability of this change in career, he called on the composer Ludwig van Beethoven in Vienna during the summer of 1825 or 1826, who accepted his introduction and had a conference with him. In connection with this interview, Ludwig van Beethoven wrote the following letter to my father in Vienna . . . ²

Eduard Reichardt's father did in fact pay a visit to Beethoven during the summer of 1825, and his side of the conversation was written out in one of the *Konversationshefte* of that year:

I am greatly moved and can find no words to express my feelings in regard to your misfortune and to describe my pleasure. Can you play nothing at all at the piano? Or tell me, in brief, to whom you owe your musical training?—I should like to know the best way to train myself in composition. I have surrendered myself entirely to the art of music. My name is K. A. Reichardt, I live in Leipzig, and I bring you a thousand greetings from your admirers. What book on counterpoint would you recommend to me as best?—Albrechtsberger.—The main thing is genius.—I hope to make something of myself

² From the MS "Bescheinigung" filed by Eduard Reichardt on July 10, 1897, in the Herzogl. Sächs. Amtsgericht at Altenburg, now in the collections of the Music Division.

in the future.—But I will not inconvenience you further, dear Master, and I thank you heartily for not finding me unworthy of your counsel. Could I send you at some further time a product of my fancy in the grand style for your criticism or correction?—Leipzig is where I will be from now on.—In a few years, I shall return to Vienna probably a more skillful composer, and only then will I permit myself another conversation with you. For now, however, I thank you a thousand times!*

The *Konversationsheft* from which Riemann cites this passage has never been published in full; other excerpts from it appear in *Cahiers de conversation de Beethoven (1819–1827)*, edited and translated by J. G. Prod'homme (Paris, 1946), pp. 350–352.

Reading the words of Karl August Reichardt in the light of Beethoven's note to him raises several interesting questions. When and where did the interview take

* Translation of the German text which appears in Alexander Wheelock Thayer, *Ludwig van Beethovens Leben, weitergeführt v. Hermann Deiters, hrsg. Hugo Riemann*, vol. 5 (Leipzig, 1908), p. 225:

"Ich bin gewaltig ergriffen und kann keine Worte finden meinen Gefühle über ihr Unglück auszusprechen und die über mein Glück zu bezeichnen. Können Sie keinen einzigen Griff auf dem Klavier tun? oder mir im kurzen sagen, wem Sie Ihre musikalische Bildung verdanken?—Ich möchte den besten Weg kennen mich in der Kompositionen auszubilden. Ich habe mich der Tonkunst völlig ergeben. heisse K. A. Reichardt, lebe in Leipzig und bringe Ihnen tausend Grüsse von Ihren Verehrern. Welches Buch über Kontrapunkt empfehlen Sie mir vorzüglich?—Albrechtsberger.—Die Haupt-sache ist Genie.—Ich glaube künftig etwas [zu] erreichen.—Ich will Sie, Theurer, aber nicht weiter incommodiren, u. danke Ihnen ganz herzlich für die Güte, mich Ihrer Unterredung nicht unwürdig zu sehen! Erlauben Sie mir wohl, dass ich Ihnen künftig ein Erzeugniss meiner Phantasie in grösserem Style zur Kritik oder zur Korrektur überschicken darf?—Leipzig ist mein künftiger Aufenthaltsort.—Ich werde in einigen Jahren und wahrscheinlich noch kräftiger geworden nach Wien zurückkehren und dann erst [ist?] mir die Unterredung mit Ihnen wohl erlaubt. Für jetzt also tausend Dank!"

place? Did the note follow it or precede it?

Eduard Reichardt states that the meeting took place "in Vienna during the summer of 1825 or 1826;" other sources place it in Baden, where Beethoven was spending the summer of 1825 recuperating from an intestinal complaint, during July of that year. There seems to be little question that the interview was, in fact, held in July 1825, since the particular *Konversationsheft* in which Reichardt's words were inscribed would make any other month a virtual impossibility. However, it is conceivable that Reichardt is correct in saying that the place where his father met Beethoven was Vienna. Because Anton Schindler attributed the *Konversationsheft* to the "year 1825 in Baden," and because there has been no reason to believe that Beethoven was away from Baden at any time during July of 1825, all the great Beethoven scholars—Thayer, Deiters, Riemann, Prod'homme, among others—have naturally assumed that Reichardt came to Baden to see the great composer. The circumstantial evidence against a Vienna meeting seems complete; however, another Beethoven letter which has recently come to light forces us to re-examine the matter and to take Eduard Reichardt's affidavit more seriously.

On July 11, 1825, Beethoven wrote the following urgent note to an unspecified person:

DEAR AND ESTEEMED SIR:

I am coming into town tomorrow and I must see you. Please inform the bearer of this letter at what hour I may come to you, for eight o'clock in the evening would be too late for me. I shall be in Vienna at about ten o'clock and I am only awaiting your command *when to present myself to you after that hour?*

Your admirer and friend

BEETHOVEN⁴

⁴ Letter 1395, *The Letters of Beethoven*, ed. & trans. by Emily Anderson (New York, 1961), III, 1215–16; subsequently referred to as Anderson.

While this is not conclusive proof that Beethoven spent July 12, 1825, in Vienna, the chances that he did so would appear to be very good, and it is at least conceivable that Karl August Reichardt visited him on that day. Furthermore, the case in favor of a Vienna meeting is buttressed by Emily Anderson's opinion that "the tone of the letter . . . suggests that it may have been written to Dr. [Anton] Braunhofer, who was Beethoven's physician at that time."⁵ If the letter was, in fact, addressed to Dr. Braunhofer, several cryptic remarks by Reichardt begin to make some sense. Let us assume that Beethoven, suffering from some physical ailment, was impatiently waiting in his rooms in Vienna for the time to come when he could go to see his physician—and young Reichardt arrived on the scene. Might this not account for the curious beginning of the conversation, with Reichardt's reference to Beethoven's "Unglück?" Let us assume further that the reason for Beethoven's desire to see Dr. Braunhofer was an infected finger, or something of the sort. If this were so, would not it have been natural for Reichardt, after hearing Beethoven explain what brought him to Vienna, to ask: "Können Sie keinen einzigen Griff auf dem Klavier tun?" Implicit in Reichardt's last sentences is Beethoven's abrupt dismissal of the plainly uncomfortable Leipziger. Perhaps one reason for this (aside from Reichardt's presumption and Beethoven's known briskness) was the composer's physical discomfort. And lastly, Reichardt definitely states: "Ich werde . . . nach Wien zurückkehren"—a very natural turn of phrase if he were in the city, but somewhat

⁵ "The Text of Beethoven's Letters," in *Music and Letters*, XXXIV (July 1953), 220. The letter cited in footnote 4 was first published in this article, pp. 219–220, with a facsimile reproduction, p. 223.

less so if the conversation took place in Baden.

The theory that the Beethoven-Reichardt interview was held in Vienna ties in directly with the assumption that the Beethoven note now in the Music Division preceded it. If this theory is correct, the course of events may perhaps be reconstructed along the following lines. Reichardt (who was in Vienna) must have written a flowery letter to Beethoven, enclosing an introduction from some Leipzig musical figure, requesting an interview and advice on whether or not he should abandon theology in favor of music. Beethoven then replied with the brief note to Reichardt, polite enough in tone, but obviously trying to put the young man off. He would probably have succeeded, since it is doubtful that Reichardt would have had the temerity to venture out to Baden uninvited, but circumstances forced the composer to go to Vienna and Reichardt, having discovered this, made it his business to be on hand shortly after Beethoven's arrival on July 12.

If, on the other hand, Beethoven's note to Reichardt follows the supposed July 12 Vienna interview, one must presume that the Leipziger was foolish enough to contradict with his actions his earlier statement that he would permit himself another conversation with the composer only after he had returned to Vienna a more skillful composer "in einigen Jahren." For surely, if this were the case, the note would have been in answer to a request for a second interview.

In summary, it can be said that the Reichardt note was probably penned by Beethoven shortly before July 12, 1825—perhaps as much as several weeks earlier—and that the interview which Beethoven tried to forestall seems to have taken place in Vienna (as Eduard Reichardt stated) some time after 10 a.m. on July 12, 1825.

The evidence favoring these suppositions is, it is true, completely circumstantial, but the reconstruction of events posited above would appear to be the most logical way to explain both Beethoven's note and the Reichardt interview.

* * * * *

Because the early history of the Piano Sonata Op. 111 is quite complex and is not at all clear in every particular, the task of fitting the Library's correction leaf logically into its chronology is no simple one. Before attempting to do so, it might be well to summarize the known facts of the matter as they are generally accepted by Beethoven scholars today.

The work was completed by the spring of 1822. At that time, Beethoven's copyist Schlemmer made a fair copy of the sonata—the copy that was to be used by the Berlin publisher A. M. Schlesinger as the prototype from which the first edition was engraved. Beethoven's many penciled corrections (which Schlemmer inked in) demonstrate that this was an especially troublesome work to get into print. There are also extant two manuscripts in Beethoven's hand, one a rough draft of the first movement only and the other a fairly clean draft (as clean as Beethoven could manage) of the entire work. Both Beethoven manuscripts are dated by the composer January 13, 1822—presumably this is the date on which he commenced to copy out the piece.

On April 9, 1822, Beethoven wrote to Schlesinger:

I have already written to you, I think, that the corrected proofs of the songs [i.e., Op. 108] have been sent off from here. But owing to a hold-up the fresh copy of the last movement of the third sonata [i.e., Op. 111] is only being dispatched by tomorrow's mail coach. As soon as you receive it please mark it at once so that this copy may not be mistaken for the one you already have; and destroy the latter immediately.⁶

⁶ Letter 1074, Anderson, II, 942.

On May 1, another letter went out to him:

I assume that by now you will have received the sonata. I beg you once more to . . . destroy at once the copy you first received.⁷

Schlesinger, however, did not intend to bring out Op. 111 in Berlin. His son Moritz had just set up shop as a music publisher in Paris, and Schlesinger *père* felt that if Schlesinger *fils* were to publish the work, the prestige and the reputation of the Paris house would be enhanced. Accordingly, late in June he sent Schlemmer's fair copy of the sonata to his son. On July 2, he wrote to Beethoven that the piece would be "engraved in Paris, and should be quite splendid in appearance."⁸ That the manuscript Schlesinger sent was actually Schlemmer's copy and not one in Beethoven's hand is plain from a letter Moritz Schlesinger sent to Beethoven, which is dated July 3, one day after his father's letter to the composer:

As it was my pleasure to receive, several days ago, your third sonata, which contains so many beautiful things that only the great master alone could have created it, allow me to take the liberty, before I have it engraved, of most humbly asking you whether this work contains only one Maestoso and one Andante, or whether, perhaps, the Allegro was forgotten by the copyist.⁹

It is understandable that the younger Schlesinger, who probably had not seen the Op. 111 sonata before, was a bit confused by its unusual two-movement form and by the fact that the work concludes with a slow movement. Moreover, he seems to have communicated his confusion to his father, since on July 13 A. M. Schlesinger wrote to Beethoven.

For now, I should only like to inquire, in regard to the second sonata which you sent me,

⁷ Letter 1075, Anderson, II, 943–944.

⁸ Letter 121, Max Unger, *Ludwig van Beethoven und seine Verleger* (Berlin, 1921), p. 94; subsequently referred to as Unger.

⁹ Letter 122, Unger, p. 95.

whether, following the second movement with the inscription "Arietta" . . . there is not a third movement with which to end it.¹⁰

There is no record of Beethoven's reply to these inquiries, but on August 31, he wrote to Moritz Schlesinger urgently requesting proofs of the C minor sonata before it was released for sale. An excerpt from the letter reads:

The proof copy will be corrected here immediately and returned to you; whereupon you may then circulate the work throughout the world. I must insist that this be done, for, if not, it will be your own fault if your edition is pirated—And the *dedication* of the C minor sonata is to be to his Imperial Highness the Cardinal, who has already been told about it. I have written it down for you and as soon as the proof copy arrives I will send you the dedication with the corrected copy or perhaps sooner by letter post.¹¹

No further correspondence by either Schlesinger in regard to the sonata is known, but Beethoven seems not to have been pleased with the Paris engraving. Early in 1823, he sent several letters to Ferdinand Ries in London asking him to arrange for an English edition of Op. 111.¹² This was issued by Clementi some time after April 25 of that year.

The publication date of the Paris edition has not been conclusively established, but Op. 111 must have appeared sometime between August 31, 1822 (when Beethoven requested proofs from Moritz Schlesinger) and May 27, 1823 (when the sonata was advertised in the *Wiener Zeitung* as having "newly arrived").¹³ The probability is

that it came out well after February 18, 1823, since Beethoven wrote to Moritz Schlesinger on that date that he wished the sonata to be dedicated to Antonia Brentano.¹⁴ When it actually appeared, however, the dedication was to the Archduke Rudolph. Here, either one must postulate a later letter to Schlesinger, containing the request for the changed dedication, which is no longer extant or else a verbal instruction to the Paris publisher delivered by someone delegated to do so by the composer. It would appear that the date of issue might well be pinpointed as April 1823. On or before May 6, Beethoven wrote to one Louis Schlösser, who was about to leave Vienna for Paris, as follows:

I am sending you, my dear Schlösser, a letter for Cherubini and one for the publisher Schlesinger. . . . Enquire also from Schlesinger . . . what is the reason why I have not yet received any copies of the C minor sonata—which I ought to have received.¹⁵

Meanwhile, Beethoven was making plans (behind Schlesinger's back) for the Viennese firm of Cappi & Diabelli to bring out another, corrected edition—actually an authorized piracy. The first reference to a Diabelli edition in the literature occurs in an undated note to Anton Felix Schindler, apparently written shortly after May 23:

Find out from that arch-clown Diabelli when the French copy of the C minor sonata is to be printed so that I may obtain it for proofreading. At the same time I have made the condition that I shall receive four copies of it, including one on fine paper for the Cardinal.¹⁶

At that time Beethoven evidently had not yet seen an actual copy of the Paris edition. Before May had come to an end,

¹⁰ Letter 123, Unger, p. 96.

¹¹ Letter 1095, Anderson, II, 965.

¹² Letters 1143 (February 25, 1823), 1159 (March 22), 1167 (April 25) in Anderson, III, 1006–7, 1021, 1026–27.

¹³ Cited from Georg Kinsky, *Das Werk Beethovens*, hrsg. von Hans Halm (Munich, 1955), p. 318; hereafter referred to as Kinsky-Halm. The detailed entry for Op. 111 in this standard thematic catalog is unfortunately not very consistent. One glaring contradiction is the state-

ment on p. 318 that the Paris edition first appeared in April 1823, followed on the next page by the statement that it was published in 1822!

¹⁴ Letter 1140, Anderson, III, 1003.

¹⁵ Letter 1176, Anderson, III, 1033–34.

¹⁶ Letter 1179, Anderson, III, 1036.

however, this was no longer true. Late in May another note went to Schindler:

There are a great many mistakes in Diabelli's engraving of the variations [i.e., Op. 120] . . . As to the mistakes in the sonata [i.e., Op. 111]—well, you must see from the engraved copy the places where it is being sold *here*. I think that it would only cost a small sum to have the errata engraved or printed here. But do everything immediately and then inform the publishers, that is to say, tell them how many copies you have; make haste with everything, make great haste. We are dealing with the mistakes we marked and which Schlemmer copied.

If Schlemmer is satisfied with five gulden, he might earn these too, provided there are as many sheets as copies. But here too you must keep a watchful eye—See that everything is done quickly, i.e. in the quickest way.¹⁷

Despite this, Beethoven wrote to M. Schlesinger in Paris on June 3 as follows:

Errata which I most humbly request you to have corrected immediately both for your sake and for mine—[Here follows a long list of corrections; two pages are lacking in the extant copy.]

. . . I understand that Diabelli too is now engraving it—Although I have not received a copy from you, yet I have considered it my duty to inform you of the new mistakes and the old ones which are still there; and I request you to have them carefully corrected.¹⁸

In view of the fact that, by his own admission to Schindler, Beethoven had seen copies of the Paris edition—whether received from M. Schlesinger or not is really of no consequence—at the very time that he wrote requesting a vast number of changes, it must be assumed that his attitude of injured innocence was a calculated stratagem. It would appear that it was intended to mask his connection with the Diabelli piracy, and, incidentally, to show that the threat in his letter to M. Schlesinger of August 31, 1822, had been no idle one. This supposition is supported by a scurrilous note he sent to Diabelli on a sheet of music paper containing still another list

of corrections (to be discussed at length later), at least one of which duplicates an erratum noted in the letter to M. Schlesinger:

Mistakes discovered as having been made by the two beach pedlars and rag-and-bone Jews called Schlesinger, between the Seine, the Thames, the Spree and the Danube. All whom they may concern are requested to examine them and to protect themselves from loss.¹⁹

The corrections follow. But even Diabelli did not satisfy the composer, as is evident from another note to the Viennese publisher sent still later in June:

I advise you to have another look yourself at the C minor sonata, for the engraver is not sufficiently musical. And, of course, the speed with which the work was done is another reason, I admit—I am again sending you my manuscript for the purpose of checking the work. . . . It will be time enough if I have the other copies of the sonata on Monday afternoon. Thank you for the six copies; and I shall be equally delighted to reiterate my thanks for another six.²⁰

By then, Diabelli's edition was in print. A day after his complaint about the Diabelli-engraver's lack of musicianship (the autographs of the letters to Diabelli from this period are all undated), Beethoven had more to say about Op. 111:

I absentmindedly sent you my manuscript yesterday instead of the French edition of the C minor sonata. Please return it. If you would like to have the French edition returned to you, I will send it to you immediately, although I should be glad to be allowed to keep it.²¹

His absentminded act was his forwarding of the manuscript to Diabelli *after* the score had appeared in print. He probably was referring to the complete manuscript in his own hand, not to Schlemmer's copy, since the latter remained in the possession of the Schlesinger family.

The story draws to a conclusion with Beethoven's letter of July 1, 1823, to the Archduke Rudolph:

¹⁷ Letter 1187, Anderson, III, 1042–43.

¹⁸ Letter 1190, Anderson, III, 1145–47.

¹⁹ Letter 1190a, Anderson, III, 1047.

²⁰ Letter 1197, Anderson, III, 1051.

²¹ Letter 1201, Anderson, III, 1053.

From the accompanying receipt dated June 27th Y[our] I[mperial] H[ighness] will see that I have sent you some music. As Y.I.H. seemed to enjoy hearing the C minor sonata, I thought that I should not be too presumptuous if I gave you the surprise of dedicating it to Your Highness. . . . The C minor Sonata was engraved in Paris, and very inaccurately; and as it was engraved again here, I made certain so far as possible that it would be correct.²³

One additional bibliographical complexity should be mentioned. The Op. 111 sonata was issued not only by Moritz Schlesinger in Paris but also by A. M. Schlesinger in Berlin, undoubtedly very soon afterwards. Musically, the two issues appear to be identical and to have been printed from the same plates.²³

There are, however, certain typographical differences between them: (a) in the Paris printing M. Schlesinger's name heads the imprint, while in the Berlin printing A. M. Schlesinger's name comes first; (b) in the Paris printing the price is left blank (to be filled in by hand), while in the Berlin printing the price is engraved; (c) in the Paris printing the pagination of the music runs from 1 to 25 (the title page and its blank verso are considered a preliminary leaf), while in the Berlin printing the pagination of the music runs from 3 to 27 (the title page and its blank verso are considered pages [1] and [2]); (d) in the Paris printing there is no plate number, while in the Berlin printing the plate number 1160 appears.

Here, then, is a capsule overview of the Op. 111 chronology:

1822. January 13. Beethoven begins writing out his "fair" copy.

Before April 10. Beethoven completes his holograph.

²³ Letter 1203, Anderson, III, 1054-56.

²³ Here again, Kinsky-Halm is quite misleading, implying on p. 319 that, since the Paris edition was so faulty, a completely new edition had been re-engraved in Berlin.

April 10. The last movement of Schlemmer's fair copy is sent to A. M. Schlesinger in Berlin.

Late June? Adolf Martin Schlesinger sends the two movements of Schlemmer's fair copy to his son Moritz Schlesinger in Paris to be engraved.

August 31. Beethoven requests proof from M. Schlesinger and warns him that unless it is supplied, it would be the publisher's fault were the edition pirated, and says that he wishes the work dedicated to "His Imperial Highness the Cardinal."

1823. February 18. Beethoven writes to M. Schlesinger that he now wishes the sonata dedicated to Antonia Brentano.

February 25. Beethoven writes to Ferdinand Ries in London, asking him to arrange for an English edition.²⁴

Before April? Beethoven contacts M. Schlesinger and asks him to change the dedication to the Archduke Rudolph.

Late April? M. Schlesinger's Paris edition, dedicated to the Archduke Rudolph, is published.

Late April? Clementi's London edition, dedicated to Antonia Brentano, is published.

Early May? Beethoven requests the Vienna firm of Cappi & Diabelli to publish a corrected edition.

May? A. M. Schlesinger's Berlin edition is published.

²⁴ C. B. Oldman thinks it possible that the London edition preceded the Paris edition and must thus be considered the genuine first edition of Op. 111, since the dedication it bears is to Antonia Brentano, not the Archduke Rudolph. Cf. Kinsky-Halm, p. 320.

June 3. Beethoven writes to M. Schlesinger, enclosing a long list of corrections and informing him that Diabelli is engraving the work in Vienna.

Middle June? Beethoven sends Diabelli a list of corrections to the Paris edition, prefaced by sneering remarks about the Schlesingers.

Corections [sic] de la Sonate pour Piano 109 par
111

[Corrections to the Piano Sonata 109 by
111

Seite 22 Takt 6
Page 22, bar 6

muss es heissen
it must read

eben allda 
also, same place, treble clef,

stehen, ebenfalls allda
also, same place, treble clef

es heissen
must read

hinter F
after F

Seite 9 Takt 9
Page 9, bar 9

Before June 27. The Cappi & Diabelli Vienna edition, dedicated to the Archduke Rudolph, is published.

We are now prepared to consider the Library's new correction leaf, which may be transcribed as follows [An English translation is inserted underneath the German text in brackets]:

Musical Notation:

above all day I feel this is so very fine & smooth as
when I understand things I can't say /
it's half gone & I still scarcely notice it
first for the first time I felt it v. i. w. i. w.
of course I'm going to tell you & you'll be surprised
at how easily I can do it.

Handwritten Text:

Music Box

13th 1877

1951

Upper Right Corner: "Upper Right Corner" and "1951".

Bottom Right Corner: "First Edition Published by the Author", "Copyright © 1951 by the Author", and "Printed in U.S.A. by the Author".

A leaf of autograph corrections to Beethoven's Sonata, Op. 111.

Beethoven's autograph note to Karl August Reichardt.

Since the page and bar numbers refer to the M. Schlesinger edition,²⁵ it is quite plain that these corrections must have been set down on paper after it was published, and after an actual copy of the Paris edition was in Beethoven's hand. This would mean that the leaf could not have been written before late May of 1823. The question immediately arises: could this be the missing section of Beethoven's June 3 letter to Moritz Schlesinger in Paris, a letter which contains a long list of corrections to Op. 111 and which lacks a leaf? The answer must be a flat negative, since the last two corrections given in the letter to M. Schlesinger are duplicated by the first two in the Library's leaf.

This focuses the spotlight squarely on the other known group of corrections to Op. 111, those sent to Diabelli in mid-June. These corrections, on a single leaf of music paper, were formerly in the collection of H. C. Bodmer in Zurich and are now in Beethoven-Haus at Bonn. They have a strange history. Until quite recently, they were believed to have been sent to A. M. Schlesinger in Berlin.²⁶ This plainly erroneous idea seems to have been given its start in life by the venerable Beethoven scholar Ludwig Nohl, who wrote (following a brief discussion of the corrected proofs of the Op. 109 sonata that Beethoven returned to A. M. Schlesinger on July 6, 1821):²⁷

Enclosed with this "Sonata for the Hammerklavier," as he himself had written on the

²⁵ Even though the A. M. Schlesinger Berlin issue is musically identical to the M. Schlesinger Paris issue, the possibility that Beethoven was referring to it must be categorically ruled out since the pagination differs.

²⁶ See Letter 1190a, Anderson, III, 1047, footnote 1, where credit is given to Hubert Unverricht for first advancing the theory that the corrections were sent not to A. M. Schlesinger but rather to Diabelli.

²⁷ See Letter 1053, Anderson, II, 919-920.

manuscript, was also a list of corrections on which "Op. 109" had been written in a different hand.²⁸

Then follows an exact quotation of the few offensive lines referring to the Schlesingers quoted earlier from the Beethoven-Haus leaf. The astonishing confusion of this correction leaf with the Op. 109 sonata takes on considerable significance when it is realized that the Beethoven-Haus leaf has no such "Op. 109" marking, and the Library's leaf does, indeed, have written upon it (apparently by the violinist H. W. Ernst to whom it had once belonged): "Corections [!] de la Sonate pour Piano 109 par Beethoven"!

The pieces of the jigsaw puzzle now rapidly begin to fall into a comprehensible pattern. The June note to Diabelli begins and ends abruptly without salutation or signature, and it is quite possible that the single leaf on which it was written was only one of two. The corrections are in higgledy-piggledy order—as are those on the Library's leaf. The note and the corrections are inscribed upon a sheet of oblong, 12-stave music paper; so is the Library's list of corrections.²⁹ None of the corrections Beethoven wrote on the Library's leaf duplicates any on the Beethoven-Haus leaf. And to clinch the case, all the indicated corrections on the Beethoven-Haus leaf (which also pertain to the Paris edition) and all the indicated corrections, on the

²⁸ *Beethoven's Leben*, vol. 3 (Leipzig, 1877), p. 269; hereafter referred to as Nohl.

²⁹ According to Dagmar Weise's "Ungedruckte oder nur teilweise veröffentlichte Briefe Beethovens aus der Sammlung H. C. Bodmer-Zürich," in *Beethoven-Jahrbuch, Jahrgang 1953-54*, hrsg. v. Paul Mies u. Joseph Schmidt-Görg (Bonn, 1954), p. 51, the Beethoven-Haus leaf, which the writer has not actually examined, measures 240 by 340 mm. The Library's leaf measures only 225 by 295 mm., but it has evidently been trimmed at both top and bottom.

Library's leaf³⁰ were actually made by Diabelli and are found in the Cappi & Diabelli edition. It is also interesting to note that Schlemmer's name is written on the otherwise blank verso of the Library's leaf in an unknown hand, perhaps implying that it was the copyist who delivered the corrections to Diabelli.

It would thus appear virtually certain that the Library's leaf is, in fact, the second part of the note sent by Beethoven to Diabelli in June 1823. As late as 1877, it was apparently seen united with the Beethoven-Haus leaf by Nohl, who mistakenly assumed that the corrections pertained to the Op. 109 sonata because of Ernst's erroneous attribution.³¹ Just when the two leaves became separated is not known, but the well-documented provenience of the Beethoven-Haus leaf³² does not reveal a time when the Library's leaf

³⁰ There is one exception. On the Library's leaf, Beethoven calls for the two dots printed on G and E in the upper stave of bar 6 on page 22 of the Paris edition to be changed to dots printed on F and D, a typographical impossibility.

³¹ The line struck through "109" on the Library's leaf and the substitution of "111" appear to be fairly modern. A transcription of the leaf by the Leipzig firm of C. F. Peters dated September 1, 1932, accompanied it; perhaps the correction was made around that time. But the error was known at least as early as 1907; compare footnote 32.

³² Nohl, III, 872, says that the "Op. 109" list of corrections was in the possession of one Herr Leibrock of Braunschweig, but the Beethoven-Haus leaf turns up at the auction sale of items from the estate of Moritz Schlesinger (of all places!) held by Leo Liepmannssohn in Berlin on November 4, 1907. It is listed as item No. 14 in Liepmannssohn's Catalog 37, and the cataloger states that "Nohl is in error when he says in his Beethoven biography, III, 269, that the list of corrections here described pertains to the Sonata in E major, Op. 109." It is conceivable that the Library's leaf has a completely different history, stemming from Herr Leibrock.

was associated with it. Nevertheless, the conclusion that the two form one single document seems inescapable.

* * * * *

One additional item allows this survey of the Library's new Beethoveniana to end on a lighter note, and for this comic relief we return to Eduard Reichardt's affidavit of July 10, 1897.

My father's college friend and my godfather, the attorney Eduard Hase of Leipzig, attended the funeral at the Möhring cemetery near Vienna following Beethoven's death on March 26, 1827, and gave to my father the following relics which he had brought with him:

- a) a piece of blue and yellow material from a waistcoat;
- b) a yellow and brown waistcoat button;
- c) a lock of Beethoven's hair;
- d) a piece of ribbon from his underdrawers;
- e) a cloth-covered button from the same.

Regarding a), b), c), d), and e) of Beethoven's belongings, the enthusiasts there present almost came to blows.

Thereafter, my father kept all these memorabilia, but because of repeated gifts, the lock of hair described under c) above was reduced in number to 26 hairs. He repeatedly told me the manner in which they were acquired, and after his death, these memorabilia came into my possession.³³

The Music Division regrets that the specimens of material and buttons from the great man's waistcoat and underwear did not come into its keeping—these would have been astounding curiosities indeed—but it can report that "the lock of hair described under c) above" is safely in its collections. Because the lock of hair, wrapped with a piece of red thread, is preserved under glass, we have made no attempt to verify the accuracy of Eduard Reichardt's count of the number of hairs; however, the lock *appears* to consist of something in the neighborhood of the specified 26. It may

³³ See footnote 2.

be of interest to those who envision Beethoven as a human grizzly-bear with brown, curly hair and bristling eyebrows—a stereotype to which most of us cling—to know that his hair was, in fact, very fine

and delicate in texture, quite straight, and dark blond in color.

IRVING LOWENS
*Assistant Head,
Reference Section, Music Division*

Drawings by William Glackens

IN THIS day of picture magazines and illustrated newspapers, it is difficult to remember that only 50 years ago the speedy, direct reproduction of photographs was relatively uncommon. A commercially practical method of making printing plates from photographs without using hand engraving was developed only after 1880, and it was not until the founding of the New York *Daily Mirror* in 1904 that a newspaper was illustrated exclusively with photographs. Until then, most pictorial journals employed skilled artists as reporters and retained large crews of wood engravers to transform into printing blocks the drawings made on the scene of a news story.

Since 1932 the Library of Congress has actively collected the original drawings of these reporters and illustrators. The Cabinet of American Illustration, the Civil War drawings of Edwin Forbes, Alfred Waud, and William Waud, and the collection of original political cartoons comprise about 10,000 drawings originally prepared for reproduction. The recent gift of 11 drawings—augmented by 14 others deposited with them—made during the Spanish-American War by William Glackens is a notable addition to these collections, and the Library is grateful to the artist's son, Mr. Ira Glackens, for his generosity.

Although he is best known for his paintings, which are in many American museums and private collections, William Glackens started his career as an artist-

reporter.¹ Born in Philadelphia in 1870, he enrolled at the Pennsylvania Academy of the Fine Arts at the age of 21 to begin the serious study of painting. At the same time, he supported himself by doing drawings for the *Philadelphia Record*, a job which gave him an unparalleled opportunity to develop a sharp eye, a keen memory, and a deft touch. These qualities never deserted him even when, in his later career, he turned away from reporting. The painter Everett Shinn, writing in 1943, recalls of his friend, "All things within the range of William J. Glackens' vision were . . . unconsciously absorbed and catalogued in orderly fashion for any immediate usage. His eyes were veritable harvester of the total limits of his sight."² Shinn was deeply impressed with the artist's ability to record accurately the rigging of ships or the details of machinery, as well as the sense of a crowd in a street which he might have observed in passing. To a considerable extent, delight in observation was the basis of Glackens' painting as well as of his reportorial drawing, and unquestionably it is this which raises the Spanish-American War series above the ordinary level of journalistic sketching.

After a few years of newspaper work,

¹ A full biography of the artist has been published by his son Ira in *William Glackens and the Ashcan Group* (New York, 1957). Most of the biographical material in this article is based on this work.

² Everett Shinn, "Recollections of the Eight," in Brooklyn Institute of Arts and Sciences Museum, *The Eight* (Brooklyn, N.Y., 1943), p. 18.

Glackens wished to expand his artistic horizons and to develop for himself a style of painting more mature and responsive than he was able to evolve in his spare time in Philadelphia. In 1895 he went to Paris and was deeply impressed by what he saw of the painting of Édouard Manet, Auguste Renoir, and the other independent artists who had broken with the anecdotal painting of the Académie des Beaux-Arts and the official Salon. These men had taken their subjects from everyday life, not from ancient Greece or medieval Europe, and for their landscapes and genre scenes they created a radically new technique of painting—free and vivid, giving the effect of an immediate transcription of their observations from nature.

Glackens responded immediately to this kind of painting and felt at least that he had found his proper medium of expression. He returned to the United States late in 1895, settled in New York, and—as in Philadelphia—found that he had to earn his living as an illustrator. He worked for the *New York Herald* and, briefly, for the *Sunday World*; but now his painting was going well and he wished to devote more time to it. He exhibited his paintings for the first time at the Pennsylvania Academy's exhibition in 1896, and in the following year resigned from the *Herald*. From this time onward, with the single exception of the Spanish-American War, Glackens accepted only freelance assignments to augment his income from the sale of paintings.

His skilled draftsmanship and painterly handling of composition (along with an engaging sense of humor) made Glackens' illustrations outstanding among those published in American periodicals during the 1890's, with the result that his work became well known to art editors in New York. With the outbreak of the Spanish-American War there was a scramble for increased circulation by all papers and

magazines covering the event. Writers, artists, and photographers were hired for their ability to attract readers either by the quality of their work or by their personal reputation. *McClure's Magazine* evidently hoped to find correspondents who would provide both attractions. Stephen Crane, whose *Red Badge of Courage* and intricate personal life had made him famous and notorious, was engaged to write from the battlefield. William Glackens was the only artist-reporter employed to work exclusively for *McClure's*. Since his life was reasonably conventional, it may be assumed that he was hired for his extraordinary talents as a draftsman.

A letter from the manager of *McClure's* art department (quoted in Ira Glackens' biography, page 23) assigned Glackens to ". . . go to Cuba with the American troops . . ." and send ". . . illustrations telling the story of the departure, voyage and arrival and subsequent work and fights of the U.S. troops in Cuba."

Evidently Glackens took his assignment seriously, for in the 25 drawings which survive (now in the Library of Congress, as noted in the appended checklist) and in 6 others which were reproduced but later disappeared, every aspect of the campaign mentioned in the letter is represented. The artist arrived in Florida early in May 1898, and his scenes in Tampa include the marshalling and feeding of troops, the delivery of a captured Spanish spy, and general views of the transports anchored in the bay. Crossing with the troops in June, he recorded life aboard the transport *Vigilancia*; arriving at Daiquiri, he showed the debarkation of troops and horses, the shelling of the woods above the harbor, and the battle headquarters. Glackens followed the troops to El Pozo and San Juan Hill, and sent back drawings of life in the trenches, of the surrender, and of the ceremonies before the Governor's Palace in Santiago de Cuba at the close of hostilities.

Taken as a group, the drawings exhibit remarkable contrasts of character. At an early point in the campaign (possibly just after the troops had landed in Cuba) Glackens depicted a spruce, orderly squad of soldiers proceeding across a field, led by an officer on horseback (Pl. I). The neatness of the men's bedrolls and packs is reinforced by the composition of the picture, in which the artist-reporter repeated the shapes of the packs and the men in numerous parallel series. Strikingly different is the drawing of a scene late in the battle at El Pozo, in which the condition of the men in battle is eloquently expressed through the artist's use of scattered, jagged lines and shapes (Pl. II). It is doubtful that these details of composition would have asserted themselves consciously to the artist during the excitement and danger of battle, but Glackens' early experience as an artist-reporter had so thoroughly trained him to respond directly to the scenes and actions before him that he instinctively could communicate with all possible force what he had seen and felt.

A less sensitive artist might have been satisfied to portray the ordinary activities of an army in battle without attempting to convey a sense of atmosphere or mood. Glackens' drawings, on the contrary, communicate a striking sense of time and weather. The superb drawing of a night view of the field hospital after San Juan (Pl. III) and the scene of the transports in Tampa Bay under an overcast sky (Pl. IV) are but two examples of this mood-setting so surely handled that even the process of reproductive engraving could not destroy it.

Of necessity, the drawings had to be made into printing blocks before they were useful to *McClure's*, and to do this involved a complex process. Many of the drawings were done on toned paper, using bold strokes of black-and-white watercolor to model the basic shapes and tonal areas.

On all the drawings, Glackens used a crisp line of either pen and ink or crayon. When the drawings were received in New York, they were photographed and made into metal halftone blocks; that is, a photographic and chemical procedure was used which divided all areas of gray into tiny raised dots, equally spaced but varying in size with the depth of value in each part of the drawing. The dots in dark portions were large, in light portions small, so that an approximation of the original tonalities could be obtained in printing.

Up to this point, no handwork was done on the plate, but since only limited contrasts of black and white were easily attainable in the primitive halftone process, the plate then went to an engraver who added highlights by hand and reinforced the vigorous lines of the artist's drawing. When the plates were finally printed on the high-speed presses used for *McClure's* a reasonable facsimile of the original drawing resulted, although—as can be noticed in Plate V—the intervention of another hand somewhat altered the character of Glackens' craftsmanship.

Of the drawings in the present gift, those published appeared in *McClure's Magazine*. Ira Glackens records that an agreement had been reached with the *World* for his father to use the newspaper's special boat in return for publication rights to some of the drawings—the sole exception to the exclusive contract with *McClure's*. So far, no drawings have been identified in the *World*, and it may be assumed that Glackens never took advantage of the arrangement.

Several drawings remained unpublished owing to the time it took to send them by ship from Cuba to New York, or so Glackens was told when he arrived home, ill with malaria, to learn that he was to be paid only for the drawings actually used. Since most of his drawings did not appear in *McClure's* until October and December

Plate I. Troops and man on horse, Cuba.





Plate II. "El Pozo (fighting up hill)."



Plate III. "Night after San Juan—Field Hospital."

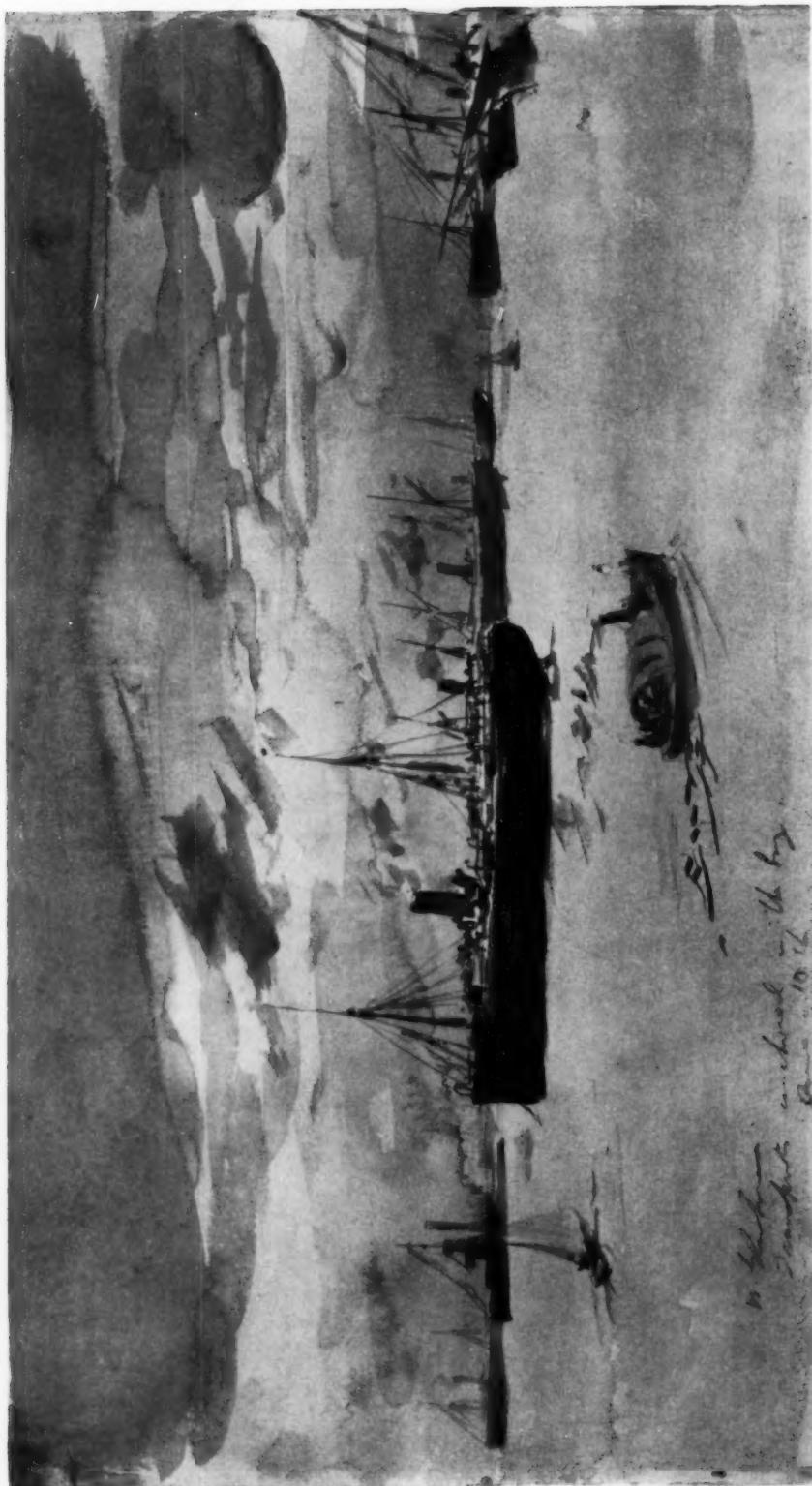


Plate IV. "Transports anchored in the bay (Tampa)." 1876



b. "Raising the flag . . . Santiago"—*detail of reproduction in McClure's.*



a. "Raising the flag . . . Santiago"—*detail of original drawing.*



Plate VI. "Raising the flag over the Governor's Palace, Santiago."

1898 and February 1899 issues (the fighting had ended in July, the treaty of peace was signed in December 1898), it may be that readers lost interest before all of them had been used. Nonetheless, it is difficult to believe that the artist greeted this news with as much equanimity as Ira Glackens suggests, and the fact remains that he did no more work for the magazine.

The drawings—used or unused—were never returned to the artist. In a note accompanying his gift of the drawings, Ira Glackens wrote: "The history of these drawings is curious. *McClure's* retained them and my father never saw them again. After his death in 1938, a stranger wrote my mother that he had the collection, and felt she should have it, and presented it to her. He had saved the drawings from destruction forty years before. Unfortunately I do not know his name."

Although Glackens continued to make illustrations—nine of his drawings for *Scribner's Magazine* or for books are in the Library's Cabinet of American Illustration—from this time onward he concentrated more and more on painting. In 1901 he participated in his first group exhibition, in contrast to the large Academy exhibitions in which only one or two paintings by each artist could be shown. After his marriage in 1904 and a belated wedding trip to Europe, a series of events brought him into the national prominence he enjoyed until his death in 1938.

Excluded from the New York Academy

Exhibition of 1907, Glackens and seven others showed their pictures independently at the Macbeth Gallery in 1908.³ "The Eight," as they came to be called, undertook to paint pictures that vibrated with the life around them. Portrayals of children in the park, people in crowded streets, scenes of homelife in humble apartments earned them the epithet "Ashcan Painters." The extraordinary power of their brushwork and craftsmanship, however, gave nobility to their subjects and raised their work far above the level of the mere chronicle.

Today the paintings of "The Eight" still live. Much of the art-loving public is pleased, rather than shocked, by portrayals of familiar life, while it finds it increasingly difficult to accept the sentimental and artificial studies produced by the Academicians against whom Glackens and his associates revolted. The drawings of the Spanish-American War belong to this tradition. Indeed, because they came in a period of Glackens' career when he was turning away from reporting and finding his way as a painter, so they are important documents in American art as well as significant records of a war.

ALAN FERN
*Curator of Fine Prints
Prints and Photographs Division*

³ The other participants in this famous exhibition were Arthur B. Davies, Robert Henri, Ernest Lawson, George Luks, William Prendergast, Everett Shinn, and John Sloan.

APPENDIX

Checklist of Glackens Drawings in the Library of Congress

In March 1962 the Library placed on exhibition the 25 drawings discussed in this article, along with the other Glackens' drawings already in its possession. Reproductions of the Spanish-American War illustrations for which no originals are available were also shown.⁶

The captions used in this exhibition are arranged in the approximate chronological order of the drawings described. The quotation marks indicate that material was transcribed directly from Glackens' own handwriting on the drawings or on their old mats. These captions serve as a checklist of the Library's holdings of Glackens' drawings and also indicate where published reproductions have been found.

1. "Street scene at Tampa City—troops coming." Watercolor, Chinese white, and pen and ink ($17\frac{1}{2} \times 9\frac{1}{2}$ inches)
2. "General Lecret and Colonel Figuetti inspecting Cuban recruits at Cuban headquarters. Lecret is in uniform. Both are bareheaded." Watercolor, Chinese white, and pen and ink ($20\frac{1}{2} \times 13$ inches)
3. "Tampa—Sketch represents a midday mess in the 6th Regiment Cavalry. On account of the heat they built for themselves a sort of arbor of branches which afforded protection of a sort from the sun and makes a picturesque mess tent." Watercolor, Chinese white, and pen and ink ($18\frac{1}{4} \times 14\frac{1}{2}$ inches)
4. "Spanish spy captured by the 'Guasites' Expedition. He attempted to lead the landing party into ambush. Sketch shows him on the dock at Tampa surrounded by a crowd of negroes."

⁶ Mrs. Thomas R. Tiffet of the Prints and Photographs Division and Mr. Arthur Burton, Exhibits Specialist, collaborated with the author on this exhibition.

- Watercolor, Chinese white, and pen and ink (10×13 inches)
5. "Transports anchored in the bay. June 10th." Watercolor and Chinese white (18×10 inches)
 6. "Loading horses on the transports at Port Tampa." Watercolor, Chinese white, and pen and ink ($17 \times 18\frac{1}{4}$ inches)
 7. "Scene during embarkation at Port Tampa." Watercolor, Chinese white, and pen and ink (18×11 inches)
 8. "Troops embarking." Watercolor, Chinese white, and pen and ink ($18 \times 22\frac{1}{2}$ inches)
 9. "Fleet of transports just before the start, Tampa Bay, June 13, '98." Watercolor ($17\frac{3}{4} \times 12$ inches)
 10. "Between decks of the transport 'Vigilancia' 71st Regiment, New York." Watercolor, Chinese white, and pen and ink ($14\frac{1}{4} \times 13\frac{1}{4}$ inches)
 11. "Berth deck of the transport." Watercolor, Chinese white, and pen and ink ($11\frac{1}{4} \times 16$ inches)
 12. "Shelling the woods before landing the troops at Daiquiri, June 23." Watercolor, Chinese white, and pen and ink ($17\frac{1}{4} \times 11\frac{1}{4}$ inches)
 13. "Beginning of debarkation of troops at Daiquiri." Watercolor, Chinese white, and pen and ink ($17\frac{1}{4} \times 11\frac{1}{4}$ inches)
The drawing was reproduced in *McClure's Magazine*, October 1898.
 14. and 15. "Horses swimming ashore from transports at Daiquiri. Complete view of landing place at Daiquiri. This sketch—marked no. 2—placed along side of the one marked no. 1 will give you a complete view of the landing place at Daiquiri."

- Pen and ink and pencil (two drawings, 18½ x 11, and 18 x 11 inches)
16. Troops and man on horse, Cuba.
Watercolor, Chinese white, and pen and ink (18½ x 13½ inches)
Photocopies of illustrations for Stephen Crane's "Marines Signaling under fire at Guantanamo," published in *McClure's Magazine* for February 1899 (originals not shown).
- Early morning coffee!
 - The enemy shoot at you from an adjacent thicket.
 - The situation demanded that he face the sea and turn his back to the Spanish bullets.
 - When the man stood up to signal, the colonel stood beside him.
17. "Just before the opening of the Engagements [of July 1st], in the center showing the caissons [sic] moving up the hill [El Pozo], at the [top] of which was stationed Grimes' Battery. During the bombardment, quite a number of men and horses were killed and injured by shells from the Spanish guns coming over the hill and bursting in among the soldiers _____ c _____ road beyond on the way to the _____ Old Sugar Estate."
- Watercolor, Chinese white, and pen and ink (21 x 16 inches)
Reproduced in *McClure's Magazine*, October 1898.
18. "El Pozo (fighting up hill)"
Watercolor and Chinese white (16 x 20¾ inches)
Reproduced in *McClure's Magazine*, October 1898.
19. "A ford in River Guama marks [sic] the commencement of the _____ on the center, July 1st. The creek turns to the _____ many men were hit at this spot and later on when _____. Called 'San Juan' or the 'Bloody Creek.' Not a mile from San Juan." [When this drawing was made, the ford was being used as a dressing station.]
Watercolor and Chinese white (16¾ x 17½)
Reproduced in *McClure's Magazine*, October 1898, with title "The Ford of the San Juan—'The Bloody Bend.'"
20. "In the trenches during a truce—the Spanish lines run right up in front of the city [Santiago?] not 500 yards from ours at this point."
- Pen and ink and pencil (13¼ x 16½ inches)
20. [reverse] "6th Infantry going into action under heavy fire from the Spanish forces."
Pencil.
21. "Night after San Juan—Field Hospital."
Watercolor and Chinese white (13¾ x 17¼ inches)
Reproduced in *McClure's Magazine*, December 1898.
22. "Starving refugees from Santiago congregating at El Caney. The old cathedral in background with refugees in foreground clamoring for food."
Watercolor and Chinese white (20½ x 16 inches)
23. "Surrender of the Spanish forces to General Shafter. Shafter and his staff, together with two troops of cavalry, met General Toral with his staff and two companions on the side of a hill between the Spanish and American trenches. Some rifle pits can be seen at the top of the picture. This scene represents the incident when General Toral, on surrender to General Shafter, makes a movement to draw his sword to present it to General Shafter, who declines."
Watercolor, Chinese white, and pen and ink (19¾ x 17¼ inches)
24. "Raising the flag over the Governor's Palace, Santiago." [Lt. Miley is raising the flag. General Shafter and his staff are standing uncovered in the foreground.]
Watercolor, Chinese white, and pen and ink (16 x 24 inches)
Reproduced in *McClure's Magazine*, October 1898.
25. "Santiago de Cuba, July '98. Scene in the plaza during the playing of the national air."
Watercolor, Chinese white, and pen and ink (17¾ x 20¼ inches)
- The 25 drawings mentioned above were given or deposited by Mr. Ira Glackens. Drawings 26-30 are but a few of the 18 reproduced in *Scribner's Magazine* for October 1899, illustrating Edwin M. Royle's "The Vaudeville Theatre." All drawings listed below are found in the Cabinet of American Illustrations and are gifts of the publisher.
26. "The tough manager used to stand in the wings with a whistle, and if he didn't like your act he blew it and a couple of

- stage hands ran in and shut you out from your audience with two flats upon which were painted in huge letters 'N.G.' "
- Pen and ink
27. "German Dialect Comedians." Pen and ink and pencil
28. "Singing Soubrettes." Pen and ink and pencil
29. "The Human Lizard and the Human Frog." Pen and ink and pencil
30. "The local manager, a big handsome man, faultlessly attired, in person begged me 'to soften the asperities.' " Pen and ink
31. "Beatrice was making an angel." Watercolor and Chinese white
One of a series of drawings reproduced in color in *Scribner's Magazine*, August 1899, as illustrations for Albert W. Vorse's "The Play's the Thing."
32. "He cocked the pistol for a fourth shot." Watercolor and Chinese white
Reproduced as frontispiece of *File No. 113* (New York, 1900), by Émile Gaboriau.
33. "The train stopped and the band began." Pen and ink
Reproduced in *Scribner's Magazine*, December 1901, as one of a series of illustrations for Eleanor Stuart's "The Stranger Within Their Gates."
34. "I'm so glad you've found me. Oh, take me away." Watercolor and Chinese white
Reproduced in *Scribner's Magazine*, September 1901, as illustration for Cyrus T. Brady's "A Vaudeville Turn."

Annual Reports on Acquisitions



Germany: Recent Bibliographies and Reference Works

GERMANY has been intimately associated with the development of printing and publishing and has remained one of the leading countries in the field of book production. In 1959 Germany's output of 22,163 titles was exceeded only by that of the USSR (40,054 titles) and of Japan (24,152 titles). Most of the German book production is located in West Germany (16,532 titles from West Germany and 5,631 from East Germany in 1959), and translations represent about 10 percent of all titles issued. New titles constitute about 60 percent of the East German production and about 75 percent of the West German output. In 1960 West German production rose to 22,524 and East German to 6,103 titles.

German publications play an important role in the international booktrade. It is estimated that West Germany exports constitute the equivalent of about 20 percent of its current book production. In 1960 West Germany exported \$28,000,000 worth of books, principally to German-speaking areas in Europe; 46 percent of all book exports went to Austria and Switzerland. The United States, however, was the third largest importer of West German books, spending \$2,900,000 for these materials. In addition, \$1,300,000 worth of West German periodicals and newspapers were imported into the United States; West German exports of such publications totaled \$18,300,000.

During fiscal year 1961, the Library of

Congress purchased 6,453 German books, of which 4,879 are recent publications. In addition, the Library subscribed to about 1,400 current German serials.

The significance of the German publishing field does not lie primarily in its volume of output, but in the wide range of its subjects, the farflung circulation of its products, and its tradition of combining fine craftsmanship with thorough scholarship. Moreover, an array of bibliographies and other reference works has been developed over the centuries to serve as an indispensable guide to German studies. Since 1945 this tradition has been in the process of being renewed, but several factors have been at work to bring about a substantial change in its pattern. In the first place, the division of Germany has resulted, in many instances, in the production of two sets of reference publications, one West and one East German; their differences are not only technical but also often ideological. Secondly the vast changes that have taken place in the German scene during the last decades have altered basic reference data to a considerable extent. And finally, interest in German reference publications has shifted its focus since Germany has become one of the critical areas in East-West international relations.

National Bibliography

Postwar Germany has continued the tradition developed during the 19th century of issuing its national bibliography in

which all books published in Germany and in the German language are listed periodically. At the present time, however, in addition to the Deutsche Bücherei in Leipzig, the newly established Deutsche Bibliothek in Frankfurt am Main functions as a national depository library for the entire country and issues a national bibliography. Thus, two national bibliographies are being published in Germany at this time, one in East Germany and one in West Germany, both of which list more or less the same items and are quite similar in the presentation of material. The Leipzig *Deutsche Nationalbibliographie*, begun in 1931, has continued to appear in two parts, a weekly Part A for books available from bookdealers and a semimonthly Part B for other books. Its West German counterpart, the *Deutsche Bibliographie: wöchentliches Verzeichnis*, begun at Frankfurt in 1947, combines both parts in one issue and excludes Austrian and Swiss publications. Included are, however, listings of maps, government publications, and data on the publication of periodicals (including all first and last issues). Excluded are books not normally of interest to a library (such as coloring books), dissertations that cannot be obtained from bookdealers, prints, musical scores, and printed matter not in book form (such as games or globes). The weekly and semimonthly issues have their own indexes; the East German lists are supplemented by quarterly indexes, while the West German weekly has monthly indexes which also cover the corresponding issues of the Austrian and Swiss national bibliographies. In addition, the West German weeklies (as well as the pertinent Austrian and Swiss titles) are combined into semiannual lists which are published in two parts as an author and subject catalog under the title *Deutsche Bibliographie: Halbjahres-Verzeichnis*, first issued in Frankfurt in 1951.

While these lists are basically only acces-

sions lists, the annual and multi-annual catalogs list publications according to the date of imprint and include material not received by the reporting library. The arrangement is by author, supplemented by a subject index. The East German *Jahresverzeichnis des deutschen Schrifttums*, which made its first appearance in Leipzig in 1948, is an annual and is cumulated in the 5-year *Deutsches Bücherverzeichnis*, which began publication in 1916. The West German *Deutsche Bibliographie: Fünfjahres-Verzeichnis*, started in 1951, is a 5-year list which excludes periodicals. All three publications cover the postwar period.

This system of general bibliographies is supplemented by several specialized ones, each covering both East and West Germany and each designed to fill specific gaps in the national bibliography. The Deutsche Bücherei in Leipzig publishes the *Jahresverzeichnis der deutschen Hochschulschriften*, which began publication in 1887 and which lists dissertations principally. It also issues the quarterly *Bibliographie der Kunstblätter*, begun in 1907, and the *Fünfjahresverzeichnis der Kunstblätter*, begun in 1952. The Deutsche Bücherei also brings out the monthly *Deutsche Musikbibliographie*, issued since 1829 and the *Jahresverzeichnis der deutschen Musikalien und Musikschriften*, issued since 1853. On the other hand, the Deutsche Bibliothek in Frankfurt has been publishing since 1954 a list of periodicals under the title *Deutsche Bibliographie: Zeitschriften-Verzeichnis*.

In addition, both libraries regularly publish special bibliographies which serve as guides to certain material listed in the national bibliography. In 1950 the Deutsche Bibliothek began to issue the *Deutsche Bibliographie: das deutsche Buch, Auswahl wichtiger Neuerscheinungen*, which is a useful bimonthly annotated selection of new West German books. The Deutsche

Bücherei in Leipzig has published since 1957 the *Bibliographie der deutschen Bibliographien*, an annual list of bibliographies found in German books and periodicals, and since 1954 the *Bibliographie der Übersetzungen deutschsprachiger Werke*, a quarterly list of translations of German works into other languages. In addition, the Deutsche Bibliothek is preparing the forthcoming *Deutsche Bibliographie: Verzeichnis amtlicher Druckschriften, Bundesrepublik Deutschland*, which will list West German official and semiofficial publications.¹ The list scheduled to appear in 1962 will cover the years 1957-58.

Other General Guides to German Publications

More recent information on current publications than that provided by the national bibliography can be found in the two *Börsenblatt für den deutschen Buchhandel*; the West German periodical began publication in Frankfurt in 1946, and the one now covering East Germany has been issued in Leipzig since 1834. The East German journal has a particularly useful supplement, *Vorankündigungsdienst* (begun in 1954), on forthcoming East German books. In the field of German serials, *Die deutsche Presse, 1961* (Berlin, 1961) contains a useful guide to both East and West German newspapers and periodicals and also provides an analysis of publishing trends. While the West German *Leitfaden für Presse und Werbung*, issued at Essen since 1950, has served for many years as an annual list of newspapers and periodicals, mostly of West German origin, the *Journalistisches Handbuch der Deutschen Demokratischen Republik*, which was pub-

lished in Leipzig in 1960 by the Verband der deutschen Journalisten, provides a specific introduction to East German serials. The *Bibliographie der deutschen Zeitschriftenliteratur*, published since 1896, is the only general German periodical index covering German-language serials regardless of place of publication.

On the other hand, interest in older publications is still strong, as is evidenced by the recently initiated (1960) *Bibliographie der deutschen Drucke des xvi. Jahrhunderts*, published at Bad Bocklet. Each part of the work is to cover a different place of publication; the first deals with Dillingen.

Of particular interest to American readers is Richard Mummendey's *Die schöne Literatur der Vereinigten Staaten von Amerika in deutschen Übersetzungen* (Bonn, 1961). It is a bibliography of some 1,800 titles in American belles-lettres that were translated into German before 1958.

Guides to Non-German Publications and Library Holdings

During recent years, a number of bibliographies have appeared in Germany dealing with non-German serials. Among these, the West German union list of foreign serials that has been published in Wiesbaden since 1959 by the Westdeutsche Bibliothek in Marburg under the title *Gesamtverzeichnis ausländischer Zeitschriften und Serien (GAZS)* is of particular significance. This first postwar list is to cover the period 1939-58 and will report West German holdings of some 42,000 titles. It is complemented for East Germany by the *Gesamtverzeichnis ausländischer Zeitschriften (GAZ)*, published since 1961 by the Deutsche Staatsbibliothek in East Berlin. This list is to cover the period 1939-59 and is designed to list some 25,000 titles. A more selective list, planned particularly for acquisitions purposes, is the West German *Verzeichnis*

¹ See also James B. Childs' *German Federal Republic Official Publications, 1949-1957* (2 vols., Washington, 1958) and his *German Democratic Republic Official Publications . . . 1945-1958* (4 vols., Washington, 1960-61).

ausgewählter wissenschaftlicher Zeitschriften des Auslandes (VAZ), which was published in 1957 by the Deutsche Forschungsgemeinschaft in Wiesbaden and is arranged by subject. The index to non-German periodicals, entitled *Bibliographie der fremdsprachigen Zeitschriftenliteratur*, which began publication in 1911, has been continued in West Germany. The West German *Handbuch der Auslands presse* (Bonn, 1960) is a useful guide to the non-German press. It not only provides bibliographical information on newspapers but also analyzes by country the structure and the history of the press outside Germany.

Some 70 West German libraries collaborate in a monthly accessions list of non-German books (excluding school and children's books) that has annual alphabetical indexes. This is the *Zentralkatalog der ausländischen Literatur (ZKA)*, first issued in Cologne in 1951.

Among recent German bibliographies dealing with specific countries or areas is Karl J. R. Arndt and May E. Olson's *German-American Newspapers and Periodicals, 1732-1955* (Heidelberg, 1961), which should be of particular interest to American readers, as it is a well-annotated and carefully compiled union list of German-language serials published in the United States. It not only provides background information on many publications and the communities they served but also lists library holdings outside the United States. There are also two union catalogs dealing with East European publications. The Library has received the first installment (1960) of a West German union list published by the Osteuropa-Institut in Berlin, entitled *Gesamtverzeichnis russischer und sowjetischer Periodika und Serienwerke in den Bibliotheken der Bundesrepublik Deutschland und West-Berlins*. The publication is being compiled by Peter Bruhn and will include some 7,000 serial titles. There is also the annual cata-

log of East German accessions of Soviet and other East European publications, entitled *Berliner Titeldrucke*, which has been published since 1956 by the East German State Library.

Two recent German publications list manuscript holdings of libraries in Germany and in Austria. The first volume of the *Verzeichnis der orientalischen Handschriften in Deutschland* (Wiesbaden, 1961), entitled *Mongolische Handschriften*, was edited by Walter Heissig. The *Verzeichnis der altdeutschen literarischen Handschriften der Österreichischen Nationalbibliothek*, compiled by Hermann Menhardt, began publication in Berlin in 1960 under the auspices of the East German Deutsche Akademie der Wissenschaften. The work describes in detail the older German manuscript holdings of the Austrian National Library.

Encyclopedias

Soon after World War II Germany resumed publication of its renowned encyclopedic publications and began to issue a variety of other such reference tools. The two most important encyclopedias that have been completed so far are the 16th edition of *Der grosse Brockhaus* (Wiesbaden, 1952-58) in 13 volumes and the 5th edition of *Der grosse Herder* (Freiburg, 1952-58) in 10 volumes. Both are complete revisions of earlier editions and contain maps as well as bibliographical references. A deviation from the dictionary arrangement is the subject presentation of general knowledge in the last volume of each of these sets. Both encyclopedias are supplemented by atlas volumes which are entitled *Der grosse Brockhaus Atlas* (Wiesbaden, 1960) and *Grosser Herder Atlas* (Freiburg, 1958), respectively; the latter was compiled by Carl Troll. Both works are available in abridged editions: *Der neue Brockhaus* (3d ed., Wiesbaden, 1958-

60) in 5 volumes, a new edition of *Der kleine Brockhaus* (Wiesbaden, 1961-62) in 2 volumes, and *Herders standard Lexikon* (Freiburg, 1959-61) in 3 volumes. The last two are noted for their extensive use of colored plates. Among the other smaller encyclopedias are the following: *Beckmanns neues Welt-Lexikon mit Welt-Atlas* (6th ed., Munich, 1956), *Das kluge Alphabet* (Berlin, 1957) in 3 volumes, a new edition of *Das Bertelsmann Lexikon* (Gütersloh, 1960-61) in 4 volumes, *Duden-Lexikon* (Mannheim, 1961) in 3 volumes, and the 6-volume set of *Das Wissen des 20. Jahrhunderts* (Cologne, 1962).

Students of East German affairs will be particularly interested in the 8-volume encyclopedia that is now being published in Leipzig under the title *Meyers neues Lexikon in acht Bänden*. Volume 1 appeared in 1961, and it has been reported that the finished work will contain about 100,000 entries, 8,000 illustrations in the text, and over 600 maps. The Library is subscribing to this work.

Biographies

In West Germany, the traditional German contemporary biographical dictionary has been continued as *Wer ist wer?* The first volume of its 14th edition (Berlin, 1962) covers West Germany. A second volume for East Germany is in preparation. There is also a second edition of the English-language *Who's Who in Germany* (Munich, 1960) for West Germany. No comparable East German work exists, but the *SBZ-Biographie* (formerly *Wer ist wer in der SBZ*, Berlin, 1958), published by the West German Ministry for All-German Affairs (Bonn, 1961), serves as a current biographical guide for East Germany.

A new historical biographical dictionary, entitled *Neue deutsche Biographie*, is being published by the Bavarian Academy of Sciences. It provides scholarly biographies of German personalities of the past. Thus

far, volumes 1-5 (1953-61), covering the letters A to F, have been received.

A reference tool of general usefulness is the third volume of Max Arnim's *Internationale Personalbibliographie*, which began to appear in Stuttgart in 1961. Volume 3, which will cover the period 1944-59, forms a supplement to the second edition of Arnim's work (2 vols., Stuttgart, 1944-52), which covered the years 1800-1943. The new volume will provide bio-bibliographical data for approximately 25,000 persons. Another biographical reference work of general interest is the *Internationales Soziologen Lexikon*, compiled by Wilhelm Bernsdorf (Stuttgart, 1959), which provides an account of the life, teachings, and works of over 1,000 sociologists throughout the world. Of more specialized interest is the first volume of Franz Osterroth's *Bio-graphisches Lexikon des Sozialismus* (Hanover, 1960), which presents biographies of deceased German socialist leaders and other personalities.

Chronologies

Students of recent German developments will be interested in the chronologies that have appeared in Germany. East German events since 1945 are covered by both East German and West German chronologies. The East Berlin Deutsches Institut für Zeitgeschichte provides, through its earlier *Geschichtliche Zeittafeln* (Berlin, 1954), a chronology for the period May 8, 1945, to March 27, 1954, and through its subsequent *Geschichtliche Zeittafel der Deutschen Demokratischen Republik, 1949-1959* (Berlin, 1959), an account of the East German regime from its establishment to May 8, 1959. Both works are indexed, and the earlier one carries cross-references to *Dokumentation der Zeit*, which began publication in Berlin in 1949. The West German *SBZ von 1945 bis 1954*, published by the Federal Ministry for All-German Affairs (Bonn,

1956), also begins with May 8, 1945, and carries its chronology of East Germany in two supplements (Bonn, 1958 and 1960) through December 31, 1958. This publication is also indexed. A chronology of events in Berlin for the postwar period appears in the fifth edition of Arno Scholz' *Insel Berlin* (Berlin, 1961).

Karl J. Ploetz' *Auszug aus der Geschichte* is now published in West Germany. Its 26th edition (Würzburg, 1960) devotes about one-third of the text to worldwide developments after 1939. Another useful reference work, which is designed primarily for German readers, is Erwin Ortmann's *Alle wichtigen Jubiläen und Gedenktage bis zum Ende des Jahrhunderts* (Schlüchtern, 1961). This work lists all major commemorative dates for the period from 1961 to 2000.

Gazetteers

Friedrich Müller's *Grosses deutsches Ortsbuch* (13th ed., Wuppertal, 1961) has continued to be published in West Germany and covers all of Germany, identifying some 125,000 cities, towns, and other settlements.²

Dictionaries

The recent completion of the basic German dictionary, *Deutsches Wörterbuch von Jacob Grimm und Wilhelm Grimm* (Leipzig, 1854-1960), marks a milestone in lexicography. The work was undertaken by the Grimm brothers after they had been ousted from the University of Göttingen in 1837 for their protest against the suspension of constitutional government in

² Extensive coverage is provided by the two gazetteers published by the U.S. Office of Geography: (1) *Germany—Soviet Zone and East Berlin* (Washington, 1959) and (2) *Germany—Federal Republic and West Berlin* (2 vols., Washington, 1960). Both include physical features and have appeared as numbers 43 and 47, respectively, in the series of gazetteers published by the U.S. Board on Geographic Names.

Hanover. The first fascicle appeared in 1852, and 22 parts had been completed when World War II ended. Publication was resumed in East Germany in 1948, and a bibliographical supplement is planned for 1963.

The Grimm dictionary has now been followed by the first part (Berlin, 1961) of a dictionary emphasizing general modern usage, the *Wörterbuch der deutschen Gegenwartssprache*, edited by Ruth Klappenbach and Wolfgang Steinitz. This undertaking, sponsored by the East German Academy of Sciences, cites extensively passages from German literary works of the last 200 years, but it also gives examples of current usage, distinguishing between that of East and West Germany. Similarly, Konrad Duden's standard work on German spelling and style has appeared in an East and a West German version, entitled respectively *Der grosse Duden* (15th ed., Leipzig, 1957) and *Rechtschreibung der deutschen Sprache und der Fremdwörter* (14th ed., Mannheim, 1958).³

Two recent dictionaries, Karl Wilhelm Engeroff's *An English-German Dictionary of Idioms* (Munich, 1960) and Ronald Jack Taylor's *A German-English Dictionary of Idioms* (Munich, 1960) complement each other and supply a welcome guide to the difficult field of idiomatic expression. Of more specialized interest is the *Mittelalteinisches Wörterbuch bis zum ausgehenden 13. Jahrhundert*, which has been published in Munich since 1959 under the joint auspices of the Akademie der Wissenschaften in Munich and the one in East Berlin. This work makes a major contribution to Latin lexicography, citing extensively passages from published documents and literary texts originating in Central Europe and also from important

³ For a discussion of current German language trends see Hugo Moser, "Die Sprache im geteilten Deutschland," in *Wirkendes Wort*, Vol. 11, no. 1, 1961.

technical works, regardless of their area of origin.

Among the dictionaries on special subjects, the following may be noted. The sixth edition of Friedrich Dorsch's *Psychologisches Wörterbuch* (Hamburg, 1959) contains bibliographical references to some 1,200 titles, as well as appendixes on tests and mathematical methods in psychology. There are two military dictionaries available: the West German *Militärisches Taschenlexikon* (Bonn, 1958), compiled by K. H. Fuchs and F. W. Kölper, and the East German *Deutsches Militärlexikon* (Berlin, 1961), published under the auspices of the Kriegsakademie "Friedrich Engels" in Dresden. There are also several recent dictionaries in the field of economics and business: the fourth edition of *Dr. Gablers Wirtschafts-Lexikon* (2 vols., Wiesbaden, 1961), the *Enzyklopädisches Lexikon für das Geld-, Bank- und Börsenwesen* (2 vols., Frankfurt, 1958), the second edition of Gerhard Müller's *Bank-Lexikon* (Wiesbaden, 1959), and Reinhart von Eichborn's *Wirtschaftswörterbuch* (Düsseldorf, 1961-62), a two-volume English-German and German-English dictionary.

Guides to Contemporary Germany

Among the many general books on Germany that have appeared recently, *Deutschland: ein Hausbuch* (Gütersloh, 1960) is outstanding because of the quality of its illustrations and text, which provide background information on the cultural traditions of the various regions.

A greater emphasis on recent developments is apparent in the various handbooks and reports published by the Presse- und Informationsamt of the Federal Republic. These include the second edition of Helmut Arntz' *Germany in a Nutshell* (Bonn, 1960), which is a handy reference book; the sixth edition of *Deutschland heute* (Wiesbaden, 1961), which was published

previously in two English-language editions as *Germany Reports* (Bonn, 1953 and 1957); and the 1960 Bonn edition of *Deutsche Politik*, the official annual report of the Federal Government. This report was previously known as *Deutschland im Wiederaufbau* (Bonn, 1950-59). A well-indexed daily *Bulletin*, which began publication in Bonn in 1951 and is supplemented by a shorter English weekly, *The Bulletin*, issued since 1953, provides reports on current developments.

The East German regime has produced since 1956 an annual report called *Jahrbuch der Deutschen Demokratischen Republik*, and its popular information guide, the *DDR: 300 Fragen, 300 Antworten*, published by the Ausschuss für Deutsche Einheit, recently appeared in a fifth edition (Berlin, 1961), followed by an English-language version called *German Democratic Republic: 300 Questions, 300 Answers* (Leipzig, 1962). The most informative book on East Germany, however, is published by the West German Ministry for All-German Affairs. This comprehensive little volume with an extensive bibliography, entitled *SBZ von A bis Z*, is now in its seventh edition (Bonn, 1962).⁴

The same West German ministry has also published a second edition (Bonn, 1959) of its bibliography on the German question, entitled *Literatur zur deutschen Frage*. Of particular interest to American readers is the list of recent English-language publications dealing with Germany, compiled by Richard Mönnig and entitled *Deutschland und die Deutschen im englischsprachigen Schrifttum, 1948-1955* (Göttingen, 1957). Students of current Berlin problems will be interested in *Dokumente zur Berlin-Frage, 1944-1959*, edited by O. M. von der Gablenz and others (Munich, 1959).

⁴ See also Fritz T. Epstein, *East Germany: A Selected Bibliography* (Washington, 1959).

Reference Works of General Interest

Of the many German reference works dealing with topics not limited in coverage to Germany, only a selected number can be discussed here. Among these are several encyclopedias in the field of religion, which provide a wide coverage. Six volumes of an entirely new edition of the *Lexikon für Theologie und Kirche*, established by Michael Buchberger, have already been published under Catholic auspices (Freiburg, 1957-61). The new edition is a revision of the 10-volume (1930-38) edition. Similarly, the handbook *Die Religion in Geschichte und Gegenwart*, begun at Tübingen in 1957, is a revised third edition now in its third volume. A shorter *Weltkirchen Lexikon* (Stuttgart, 1960) was published under Protestant auspices and was edited by Franklin H. Littell and Hans H. Waltz. The *Reallexikon für Antike und Christentum*, issued in parts at Stuttgart since 1950, will be of interest both to students of religion and to students of classical antiquities. The latter will also be particularly interested in the forthcoming condensed edition of Paulys *Real-Encyclopädie der classischen Altertumswissenschaft*—a four-volume publication, which is being issued by Konrat Ziegler and Walter Sontheimer under the title *Der kleine Pauly*. The first volume (Stuttgart, 1962) and the subsequent volumes will bring the main work up to date.

A unique and comprehensive survey of the various countries in the world is the three-volume *Länderlexikon*, published in Hamburg by the Welt-Wirtschafts-Archiv (1955-60). In this connection, two useful and highly specialized surveys should be mentioned. The publishing house of A. G. Ploetz issued a two-volume handbook of historical demography, entitled *Raum und Bevölkerung in der Weltgeschichte* (Würzburg, 1955-56); and since 1957, the Hans Bredow-Institut in Hamburg has issued annually the *Internationales Handbuch für*

Rundfunk und Fernsehen, a worldwide reference guide to broadcasting stations and their programs.

Only a few of the many German reference works in the field of literature can be mentioned here. Hans Walther's guide to mediaeval Latin verse, entitled *Initia carminum ac versuum Medii Aevi posteroris Latinorum* (Göttingen, 1959), lists some 21,000 poems by first line and provides bibliographical references. Of similar general scope is Otto E. Möll's *Sprichwörter-Bibliographie* (Frankfurt, 1958), a compilation of more than 9,000 bibliographical references to literature on proverbs. Jürgen Rühle's *Literatur und Revolution* (Cologne, 1960) is a critical analysis of the impact of modern leftist ideologies on literary trends, particularly in Germany and Russia, which should be of interest to students of international affairs seeking supplementary information on political studies.

The most important German reference work of the postwar period in the field of the social sciences is the *Handwörterbuch der Sozialwissenschaften*, which has been issued since 1956 in Stuttgart as a successor to the fourth edition of the eight-volume *Handwörterbuch der Staatswissenschaften* (Jena, 1923-29). The new *Handwörterbuch* is a scholarly encyclopedia, containing authoritative articles and valuable bibliographies. Of similar scope and scholarship is the sixth edition of the *Staatslexikon*, published in Freiburg since 1957 under the auspices of the Görres-Gesellschaft.

Publishing and Libraries

Statistics of the German book trade and comparative data about other countries can be readily found in the small annual *Buch und Buchhandel in Zahlen*, which has been published by the Börsenverein des Deutschen Buchhandels in Frankfurt since 1952.

In the field of library science, there are two handbooks worthy of mention, one on research libraries and the other on public libraries. The second edition of Fritz Milkau's *Handbuch der Bibliothekswissenschaft*, which began publication in Wiesbaden in 1952, deals with scholarly libraries, while Johannes Langfeldt's *Handbuch des Büchereiwesens* (part 1, Wiesbaden, 1961) covers other libraries. Another large reference work now being published is Otto Groth's *Die unerkannte Kulturmacht*, which is a comprehensive treatment of the study of newspapers and periodicals. Volume 1 appeared in 1960. A particularly useful reference work is Wilhelm Totok's second edition of his *Handbuch der bibliographischen Nachschlagewerke* (Frankfurt, 1959), which is distinguished for its careful selections and informative annotations.

Bibliographie und Buchhandel (Frankfurt, 1959), a festschrift published by the Börsenverein des Deutschen Buchhandels to celebrate the opening of a new building

of the Deutsche Bibliothek in Frankfurt, contains a number of contributions on the work of that library.⁵

Among East German works, the commemorative publication by the Deutsche Staatsbibliothek in Berlin *Deutsche Staatsbibliothek 1661-1961* (vol. 1, Leipzig, 1961) may be mentioned, as well as its new *Jahrbuch der Bibliotheken, Archive und Dokumentationsstellen der Deutschen Demokratischen Republik, 1959* (Berlin, 1961). A library science bibliography, emphasizing German and East European titles, has been published by the East German Zentralinstitut für Bibliothekswesen under the title *Bücher zum Bibliotheksessen* (Berlin, 1960).

ARNOLD H. PRICE
Area Specialist (*Central Europe*)
Slavic and Central European Division

* For an account on West German libraries see Gisela von Busse, *West German Library Developments Since 1945* (Washington, 1962).

Music

BEFORE any boast is made of the notable acquisitions welcomed to the Music Division's collections this past year, it may be wise to dispose of

the statistical outline first. As far as arithmetical reckoning permits, here is the quantitative picture of the division's holdings at the close of the fiscal period:

	<i>Music</i>	<i>Books and pamphlets</i>	<i>Sound recordings</i>	<i>Total</i>
June 30, 1961-----	2,076,836	152,604	119,727	2,349,167
Received 1961-62-----	33,951	14,893	3,536	52,380
June 30, 1962-----	2,110,787	167,497	123,263	2,401,547

Unquestionably the collections are growing rapidly and impressively. This year, however, an unusually brilliant assemblage of material was received, and the Library's research resources have been vastly augmented. Most of the notable items were acquired by gift and bequest, and it must be remarked here that the receipt of rarities would be much scantier than it is if friendly individuals and organizations had not continued their interest in and sympathy for the Library's collections and its efforts to serve all members of the academic public.

There were so many donors of important material that all of them cannot be listed separately, but their contributions are profoundly appreciated. A number of donors are mentioned in the subsequent pages as their gifts are described or enumerated. Several sources of gifts should be identified early, however, for they were responsible for a great variety of objects. Many years ago John Davis Batchelder gave a bewildering collection of rare books, manuscripts, letters, and documents to the Library of Congress which was destined to be broken up eventually into essential

component parts. Such action was taken this year, and the large number of valuable music items was at last lodged in the Music Division. The most important items are referred to in this report.

The Heineman Foundation for Research, Educational, Charitable and Scientific Purposes, Inc., again presented a generous sum of money for the purchase of musical rarities. Through the receipt of a similar gift last year, the division was able to procure three early imprints, each one of great value. This year its needs were different, however, and the gift made it possible to acquire a large number of items, all of research stature and some unique, which help maintain our position of eminence as a reference library. The largesse and munificence of the Heineman Foundation cannot indeed be overestimated, as knowledgeable readers will conclude in pursuing the following pages.

As reported last year,¹ Richard S. Hill (1901-61), a former member of the staff, bequeathed his music collection to the Library of Congress, and the remainder of

¹ *QJCA*, XIX (December 1961), 34-37.

his bequest was accessioned this year. Besides enriching the staff in person, he also enriched the Library's holdings by legacy, and his influence will continue through the years.

Holographs

The original manuscripts of composers, traditionally and sentimentally, awaken the widest public interest of all the various categories, and it is gratifying to report that they arrived this year in great profusion. The first composer to be mentioned this year is George Antheil (1900-1959), whose autograph scores had been conspicuously lacking from the collections. It is Mrs. Antheil who has remedied this gap by depositing a number of her husband's writings. Antheil will be remembered as one of America's early musical pioneers in the field of modernism, with a penchant for odd and striking combinations. A resident in Paris for a number of years, he created more than one sensation and left an indelible stamp on the art of his time.

Here is an *Accordion Dance* for orchestra, composed in 1951 and also labeled No. 2 of an *American Dance Suite*. It is the composer's full score. Here, too, is his *Flight*, in piano-vocal score, an opera-ballet in one act, written in 1927-31. Although he lived abroad for many years, the composer never shed his native background, as is evidenced by his *Hot-Time Dance* for orchestra. It was written in 1948 and is labeled No. 1 of his *American Dance Suite*; of special interest is this autograph note on the autograph full score: "Explanation: On big election nights, we boys used to collect all the loose lumber in the neighborhood, stack it in a big pile on the back lots, burn it in a huge bonfire, while we danced around it. This is traditional, all over America. G. A." The third number of the suite is also here—the orchestral score of a piece colorfully

entitled *Nocturne in Skyrockets* and dated 1951.

Of unusual interest is a set of children's piano pieces written in 1956, which Antheil called *Modern Sounds for Small Hands* and then described as "fifteen pieces for a precocious child." Here too are his Sonata for flute and piano (1951), his second Sonata for violin, piano, and drums (1923—"for Ezra Pound, best of friends"), and his third Sonata for violin and piano (1924). The orchestral score of *Tom Sawyer* (1949), an overture, again reflects Antheil's feeling for his homeland, while the piano suite *La Vie parisienne* (1939) brings to mind the Gallic influence of life abroad. The violin-piano score of his Concerto for violin (1946) shows the composer exercising his talent within the strictures of an academic form.

Rarely nowadays does the division have an opportunity to acquire a Beethoven autograph, but the recently broken-up Batchelder collection provided one leaf of corrections made by the Bonn master as he corrected proofs of his piano sonata in C minor, Op. 111. This precious document is described separately in an article in this same issue.

Two gifts from the distinguished American composer, William Bergsma (b. 1921) have augmented the Library's holdings of his holographs. They are the orchestral score of *The Forgotten*, written for a film in 1958, and the full score of Act II (first version) of his opera *The Wife of Martin Guerre*. This work was first produced at the Juilliard School of Music, New York, on February 15, 1956.

Arthur Bird (1856-1923), prominent American composer of a somewhat earlier day, studied in Germany and was a pupil of Liszt. Now deposited in the division is the holograph full score of his two-act opera *Rübezahl*, which was produced in Berlin during the season of 1886-87. It supplies confirming evidence that Ameri-

can composers were making their mark in the second half of the 19th century.

It is a pleasure to report that two additional manuscripts of John Alden Carpenter (1876-1951) have been received, as gifts of Mrs. Carpenter, who has been generous indeed with her late husband's effects. The first is *Silhouettes* for mezzosoprano and small orchestra. With text by Oscar Wilde, this score was written in May 1943, 30 years after it was originally published as a song with piano accompaniment. Also for voice and orchestra is *Slumbersong*, orchestrated at the same time and originally published for voice and piano in 1921. Here the text is by Siegfried Sassoon. Apparently these orchestral versions have remained unpublished.

One of the leading American composers of the day is Elliott Carter (b. 1908), who is now placing his manuscripts in the Library of Congress. A daring modernist, he is in the forefront of innovators, working slowly, meticulously, and uncompromisingly. His three gifts this year are *The Defense of Corinth* (1941) for speaker, men's chorus and piano 4-hands; *Holiday overture* (1944) for orchestra, which won an important prize in 1945; and *Symphony No. 1* (1942, "slightly revised 1954").

In addition to these, Mr. Carter also deposited several more of his manuscripts along with a vast amount of fascinating sketches and drafts. One of these is an *Elegy* for string quartet, which also comes in versions for viola and piano and cello and piano. The viola-piano version is dated 1943, revised 1961. Here too is a reproduction of his holograph containing the 8 *Études* and a *Fantasy* for woodwind quartet. It bears numerous autograph corrections and revisions and is accompanied by many leaves of sketches. The work was first composed in 1950. The quantity of sketches for his Double Concerto for harpsichord and piano is bewildering to behold and testifies to his extreme

care in writing a work of major importance. Equally impressive are the sketches of his Sonata for piano (1946), and there are also a reproduction of the holograph as well as page proofs with autograph corrections. Several other sets of sketches complete the deposit: for the Sonata for cello and piano (1948); for his first Symphony (1942); for his Sonata for flute, oboe, cello, and harpsichord (1952); for his first String Quartet (1951); and for his Variations for orchestra.

Again Aaron Copland (b. 1900) has enlarged the Library's collection of his manuscripts. It was particularly gratifying to receive as a gift the complete pencil draft and sketches of his Quartet for piano and strings, for this work was commissioned 12 years ago by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and was first performed here on October 29, 1950. The artists were Alexander Schneider, Milton Katims, Frank Miller, and Mieczyslaw Horszowski. Another gift is his Sonata for violin and piano, which was composed in 1943. A pencil draft, with many emendations, came with the finished score and violin part.

Some of Mr. Copland's most characteristic and popular works were also sent to Washington as deposits. The most celebrated is the full score of his ballet *Billy the Kid* (plus sketches). Based upon choreography by Eugene Loring, it was first performed by the Ballet Caravan in Chicago on October 16, 1938. An important "occasional piece" is his *Dirge in Woods* for voice and piano (1954), which was especially "written in honor of Nadia Boulanger's fiftieth year of teaching." Accompanying the finished manuscript is a rough pencil sketch. His popular *An Outdoor Overture* (1938) for orchestra is included in draft form, chiefly condensed score, and so is his *Statements* for orchestra (1934), accompanied by miscellaneous sketches and a version for piano. Two ad-

ditional deposits complete Mr. Copland's generosity this year. One is the condensed score and drafts of the separate movements of his third Symphony (1946). The other is the draft of his *What Do We Plant* (1936) for junior high school chorus. This work, with piano accompaniment, is additional evidence of the composer's extraordinary sensitivity to the musical needs of younger groups.

Again it is a pleasure to list holograph gifts from Henry Dixon Cowell (b. 1897) who remains one of America's most imaginative composers. Writing as a modernist or as a nationalist, he is highly individual, and his independence is reflected as much in his choice of medium as in his choice of idiom. The score of *Blarneying Lilt* (c1943) is for band, and this was followed by a Concerto for accordion and orchestra (1960) which was composed for the American Accordionists' Association. *Dynamic Motion* (ca. 1941), for piano solo, shows the Cowell of many years ago, when he was using the famous tone clusters that made him one of music's fascinating young rebels. A complete contrast is the *Hymn and Fuguing Tune* of 1957 which was written for three horns, but the composer stated that "a 4th horn may be used to spell off the sustained tones if desired." Another interesting contrast is *If He Please*, composed in 1955 for mixed chorus, boys' chorus, and orchestra. It was created for William Strickland and the Oratorio Society of New York. Here are both the orchestral score and the piano-vocal score. His sixth Symphony is represented by a fragment, a few leaves of sketches (1952) for the fourth movement, but the orchestral scores of his Symphony No. 7 and Symphony No. 10 are complete and are dated 1952 and 1953 respectively. On the last-named manuscript Mr. Cowell wrote: "Dem Kammerorchester der 'Wiener Symphoniker' und Herrn F. C. Adler für die 1953 Israel-Tour gewidmet."

One of the composers who recently received a commission from the Serge Koussevitzky Music Foundation in the Library of Congress was Ingolf Dahl (b. 1912), who responded by writing a Trio for violin, cello, and piano. Having completed the work early in 1962, Mr. Dahl gave the holograph score and parts to the Library, with the information that the world premiere had already occurred in Stockholm on March 2, 1962. The work is dedicated to the memory of Serge and Natalie Koussevitzky.

One of the great names in the history of American music is that of Walter Johannes Damrosch (1862-1950). Opera and symphonic conductor, composer and educator, he brought music to millions of his fellow countrymen and made (actually persuaded) them to love it. He was skilled as a composer in the larger forms, but he had the rare good fortune to write a short song that became one of the most popular pieces in the concert singer's repertoire. This was *Danny Deever*, published in 1897, dramatic, colorful, and ever effective. The original manuscript has been presented to the Library by the composer's four daughters, Mrs. Thomas K. Finletter, Mrs. Sidney Howard, Mrs. Herman S. Kiaer, and Mrs. Robert Littell. The song is dedicated to the celebrated baritone David Bispham, and the autograph shows that the original title was "The Hanging of Danny Deever."

The same four daughters also gave, most fittingly, their father's arrangement of our national anthem, *The Star Spangled Banner*, which is an expanded piano setting without text or date. This manuscript was the basis of the orchestral edition published in 1918 by G. Schirmer. With it came also Mr. Damrosch's autograph of an alternate version of the refrain, with the words written above the piano accompaniment.

Alvin Derald Etler (b. 1913), an American composer of constantly increasing

prominence, augmented the collections by bringing to the Library a large number of his holographs; four he presented immediately, the remainder he left as deposits. The gifts are *Lord God, Hear Our Prayer* (1961) for women's chorus, unaccompanied; *Peace Be unto You* (1958) for mixed chorus, unaccompanied; Quintet for winds (1955); and a substantial sketch for his first Symphony (1951). A list of Mr. Etler's welcome deposits follows:

Concerto for wind quintet & string orchestra (score, 1946; also holograph parts)
Concerto for wind quintet & orchestra (score, 1960; also holograph sketch, condensed score)
Dramatic overture for orchestra (score, 1956; also holograph sketch, condensed score)
Duo for treble instruments (1957)
Elegy, for small orchestra (score, 1959; also holograph parts; also holograph score of same arr. as slow movement of a clarinet concerto; and holograph of same in clarinet-piano version)
Five Speeds Forward, for flute, oboe, viola & bassoon (score, 1938; also holograph parts)
Little Diptych, for 2 oboes & English horn (score, 1959; also holograph parts; and holograph pencil score)
Music for chamber orchestra (score, 1938)
Music for three recorders (score, 1948)
Ode to Pothas, for mixed chorus, unacc. (1960; text by the composer)
Passacaglia and Fugue, for orchestra (score, 1947; also holograph parts.)
Quartet for oboe, clarinet, viola & bassoon (score, 1949; also holograph parts; and holograph pencil score with many corrections)
Quintet No. 2 for winds (score, 1957)
Quintet for piano & strings (sketch, 1950)
Three recorder pieces for three recorders (score, 1959)
Sextet for oboe, clarinet, bassoon, violin, viola & cello (score, 1959; also holograph sketch)
Six from Ohio, for oboe, violin, viola & cello (score, 1936; also holograph parts)
Sonata for bassoon & piano (1952; also holograph bassoon part)
Sonata for clarinet, viola & cello (score, 1947; also holograph parts)
Sonata for organ (1950)
Sonata for viola & harpsichord (1959)
Suite for flute, oboe & clarinet (score, 1960)
Symphonietta I, for orchestra (score, 1940; also another holograph score)

Symphonietta II, for orchestra (score, 1941; "Dedicated in admiration to Dr. Fritz Reiner and the Pittsburgh Symphony Orchestra")
Trio for violin, viola & cello (score, 1934; also another holograph score)
Triptych for orchestra (sketch, condensed score, 1961)

Regularly through the years the well-known music publishing firm of J. Fischer & Bro. has presented to the Library the manuscripts of composers whose works have been issued by the firm. The latest gift from this esteemed donor consists of the following autographs:

Benoit, Dom Paul
Ode pour la paix (organ solo, c1961)
Kirk, Theron Wilford (b. 1919)
The child and the lamb (women's chorus, unacc.; c1961)
McKay, George Frederick (b. 1899)
Suite on Easter hymns [Sayings of Jesus] (Organ solo; repro. of holograph, with holograph titles & corrections, c1960)
Reed, Robert Barnett (b. 1900)
The Easter story; a cantata for chorus of mixed voices with reader and organ accompaniment and descants [ad libitum] (c1961).
Van Hulse, Camil (b. 1897)
Praise to the Lord, the Almighty [Lobe den Herren] (mixed chorus, organ acc.; c1960)
Suite for organ, Op. 110 (c1960)

Another recent commission of the Serge Koussevitzky Music Foundation in the Library of Congress was proffered to Arnold Franchetti (b. 1906), who produced his *Concerto in do*, an extensive orchestral work related to a poem by Elizabeth Randall-Mills. The composer finished the full score in Lyme, Conn., on May 9, 1962, and promptly presented it to the Library. A number of holograph sketches came with it. The work is dedicated to the memory of Serge and Natalie Koussevitzky.

For many years one of the Library's most brilliant collections has consisted of the autograph scores of George Gershwin (1898-1937), who used his penchant for the jazz idiom in works of astonishing freshness and originality. He became an influence of international importance, and his

serious works in large forms are perennial favorites in the concert hall. His first fame, however (and justly deserved it was), came from the field of popular song and musical comedy, and these often yield poor results in the way of manuscript effects. Fortunately the composer's brother and gifted collaborator, Ira, discovered a cache of George's papers, and sent them to the Library in the spring. It would seem, and it is to be fervently hoped, that the dearth of George's lighter, but no less significant, creations is about to disappear.

The Library now has the original manuscript of a Gershwin song (set for piano and voice, but lacking the text) called *By Strauss*, which was interpolated in Vincente Minnelli's revue of 1936, *The Show Is On*. An interesting story lies back of this number, and Ira Gershwin tells it charmingly in his fascinating book *Lyrics on Several Occasions* (New York, 1959; pp. 169-171). The section in which the episode is described is aptly entitled: "Not for a Musicologist."

Far more important, however, is practically the complete holograph (piano-vocal score) of the famous *Of Thee I Sing* which was produced in New York at the Music Box Theatre on December 26, 1931. As a whole this musical play has become part of our national heritage, and it claims the great distinction of being the first musical to gain a Pulitzer Prize for drama. Everyone connected with it contributed to making it a masterpiece of sparkling musical theater. Ira Gershwin wrote the lyrics, the book was by George S. Kaufman and Morrie Ryskind (the former also staged the production), and the settings were by Jo Mielziner. In looking through the musical autograph one sees how the composer attacked his problems, what passages he rejected, what improvements he made. On one leaf he even indicated the orchestrators he wanted to prepare the score for the pit. They were William Daly

and R. R. Bennett. In this score a monument of sophisticated Americana, sociologically significant, comes to the Library.

An extraordinarily vital composer of the present day is Alberto Evaristo Ginastera (b. 1916) of Argentina. Recently tendered a Koussevitzky Foundation commission, he composed a Concerto for piano and orchestra, and he has given the holograph full score to the Library. It was completed in 1961 and is dedicated to the memory of Serge and Natalie Koussevitzky. The world premiere took place in Washington, D.C., on April 22, 1961, in one of the concerts of the second Inter-American Music Festival. The solo part was played by João Carlos Martins, who appeared with the National Symphony Orchestra under the baton of Howard Mitchell.

Jimmy (James Peter) Giuffre (b. 1921) is widely known as a jazz clarinetist, but he is also a talented composer who writes music which may or may not reflect the influence of his jazz experience. He has just presented to the Library his sketches of a new Quintet for clarinet and strings which was commissioned by Broadcast Music, Inc., and which was first performed in the Library on June 3, 1962. The concert program bore the title "The Influence of Jazz," and the event was part of the first International Jazz Festival, organized by the President's Music Committee of the People-to-People Program. Mr. Giuffre and the members of the Claremont String Quartet were the artists in this premiere.

It is hard to realize that Percy Aldridge Grainger (1882-1961) is no longer with us. For many years his name was practically a household word, and rightly so, for his many compositions and his highly individualistic artistry made him a unique figure in the concert world. His interest in folk music and primitive music was also notable, and his many recording endeavors enriched the world's knowledge and comprehension of exotic art. His personality was

as rare as his accomplishments (if, indeed, they could ever be separated), and he brought an unparalleled freshness into music that often needs rejuvenation. With laudable generosity Mrs. Grainger sent to the Library a large number of her husband's original manuscripts, and they reflect the traits that made him one of the truly outstanding figures of his time. The following list shows how valuable they will be for history and research.

Bima adamu (African theme, chiefly one line only; dated June 4, 1936)

The Bride's Tragedy (1909), for double chorus & band (piano-vocal score; also holograph band parts)

Colonial Song, for soprano, tenor, harp & orchestra (full score; also holograph version for 2 voices & piano or piano solo; also holograph version for violin, cello & piano; and holograph sketches dated 1910; also a preliminary version with publ. piano part and holograph alteration)

Father & Daughter (Fadir og dóttir), for 5 men's single voices, double mixed chorus, strings, brass & mandolin & guitar band; (score, partly printed, partly holograph; also holograph parts; "For my friend John S. Sargent;" No. 1 of his Settings of dance-folksongs from the Faeroe Islands)

Three folktunes set for mixed chorus by Ycrep Regniarg [sic] (unacc.; dated June '03. 1. Near Woodstock Town. 2. A Song of Vermland. 3. O Mistress Mine)

Free music (2 holographs; used in 12 broadcast lectures on "Commonsense About Music" in Melbourne, 1935)

Handel in the Strand (piano solo, "clean-written," Denton, Texas, March 26, 1930; composed as early as 1911 and originally called "Clog dance")

Harvest Hymn (positive photostat of orchestra score, dated 1933; also holograph sketches, piano solo, piano duet, some orchestra parts, and 2 pianos-8 hands)

The Immovable DO, for saxophone choir (score, 1939)

Jutish Medley. No. 9 of Danish folk-music settings, 1928 (positive photostat of holograph orchestra score; also holograph orchestra parts)

Kjaellingen til Barsel (The Old Woman at the Christening) for voice, piano & harmonium

(score, 1925; also holograph piano part; from his Danish folk-music settings)

Lord Peter's Stable-boy, for violin, cello, piano & harmonium (violin II, viola, ad lib) (version for piano solo; also holograph sketches for various combinations, 1923; also holograph sketches for *Under en Bro*, 1946)

Manden og Konen (Husband & Wife). Danish folksong sung by Jens Christian Jensen, Aug. 26, 1922. For (1) contralto & bass, 2 guitars (or piano), cello (kettledrum ad lib), or for (2) soprano & tenor, 2 guitars (or piano), string bass, (kettledrum ad lib) [etc.] (score, 1923; from his Danish folk-music settings; also holograph piano-vocal score & instrumental parts)

My Robin is to the Greenwood Gone, (for flute, English horn & 6 strings (score, 1912; "a room-music ramble upon the first 4 bars of the old tune of that name")

The Power of Love. Danish folksong gathered in Jutland (in 1922). Set for elastic scoring from 4 single instruments up to full orchestra. Noted down from a phonogram (wax cylinder), July 2, 1923 (melody only; also holograph documentation & correspondence with Herman Sandby re Danish style)

Polynesian & other native music (themes & rhythms)

Raratonga music (melodic, choral & rhythmic transcriptions from recordings of 1907 & 1909)

The Shoemaker from Jerusalem (Jerusalems Skomager) (parts for small instrumental ensemble; from his Danish folk music settings)

Tribute to Foster (sketches & 3 instrumental parts; published 1932)

The Two Sisters (De to søstre) [&] The Nightingale (Nattergalen). Collected from the singing of Mrs. Ane Nielsen Post, 1922, and set for cello & harmonium (or organ) 1925 (also holograph score for pipe organ & violin or cello; and holograph cello parts; from his Danish folk music settings)

Envelope marked "The Music-Lover's Grainger" (sketches of piano settings of folk tunes & original pieces, 1902-37)

Music manuscript book (includes piano solo transcription of Tchaikovsky's Waltz of the Flowers, dated 1904, and miscellaneous sketches)

Sketch of "Bush-music" style, 1900 (score for strings, compressed at foot of page to piano solo; also holograph condensed score, 1954)

Sketches of settings of Faeroe Island folksongs (chiefly choral)

rom
iano
ver-
ches
raph
nish
Aug.
tars
for
(no),
core,
ngs;
stru-
lute,
; "a
s of
ered
ring
stra.
olin-
olo-
with
s &
mic
7 &
ems
en-
gs)
ntal
ght-
the
and
925
olin
his
ger"
s &
solo
the
eous
for
ano
(4)
ongs

Big green sketch-book (London and New York 1911-16) (miscellaneous & elaborate sketches, with an elaborate index)

Sketches for: The lost lady found; When the world was young; The bride's tragedy; The fall of the stone; etc. (from full score to single lines)

Sketches, including 3 Scotch folksongs from "Songs of the North," 1900 (piano solo)

Sketches for Danish folk music settings

Brandenburg concerto No. 3, by J. S. Bach (Grainger's holograph transcription, chiefly of piano part, pen & pencil versions; with typed quotations from Tovey's *Essays in Musical Analysis*, with Grainger's holograph reflections thereon, witty & sometimes hugely devastating)

Après un rêve (After a Dream), by G. Fauré (Grainger's arr. for piano solo, 1939; No. 7 of his free settings of favorite melodies)

Synopsis of Grieg's piano concerto (1st movement), 1944 (Grainger's arr. of main theme & episodes for piano solo; also a page of condensed score for trial)

Liberty Bell, wartime jazz song by Halsey K. Mohr. For military band by George F. Briegel, with additions by P. Grainger. (Grainger's holograph score, written 1937 but done 1918; also holograph parts for voices & several instruments)

In regard to the classical masters, recent acquisitions include one leaf in the handwriting of Georg Friedrich Händel (1685-1759). It is the conclusion of a work for a four-part chorus and figured bass, and at the end appears this inscription: "Finis S. D. G. G. F. Handel A. D. 1742." The only text on the page is a reiterated "Amen." Händel manuscripts are extremely rare, and it is gratifying to report this new accession which came from the collection formed by John Davis Batchelder.

For many years the Library's collection of the holographs of Victor Herbert (1859-1924) has been growing as a result of the generosity of the composer's daughter, Mrs. Robert S. Bartlett. This year was no exception, as she lavishly made new presentations which, in reality, far exceed the strict category of manuscript music. But

since the majority of her gifts this year consists of her father's holographs, it should be understandable that all of them are being kept together. Two substantial works are the orchestral overtures entitled *Little Old New York* and *The Great White Way*, both written in 1923 for motion pictures. Also included in the gift are the full orchestral score and the piano-vocal score of the second act finale of *The Slim Princess*, which he rewrote for Leslie Stuart in 1910. The *Air de Ballet* (orchestral score) and "The Foolish Gardener" (piano-vocal score) from *The Rose of Algeria* are likewise notable additions. There are numerous sketches, including loose sheets found on his desk at the time of his death, and there is a charming and fascinating little sketchbook that he was using around the turn of the century. The sketches also include the outlines of five songs for his last operetta *Dream Girl*. Very important and worthy of close study is the original manuscript of his first cello concerto (full score), Op. 8, which was composed in 1884, two years before Herbert came to the United States. It has never been published.

Mrs. Bartlett's gifts in addition to musical autographs, include six bound volumes of songs by her great-grandfather, Samuel Lover, numerous scrapbooks covering an important part of her father's career, a magnificent autograph album containing autographs of most of the notables who were friends of her father or were associated with him, autograph drafts that her father penned in preparing a speech addressed to Caruso and a letter about Dvořák, an autograph letter of Dvořák, and several trunks of miscellaneous music which the Victor Herbert Concert Orchestra carried on tour from one end of the country to the other.

Through the generosity of the Heineman Foundation one more important Herbert item was guided to the Library—a set of

orchestra parts, in the composer's hand, of the overture to *The Fortune Teller*. This was one of his most successful operettas (first produced in Toronto on September 14, 1898), and some of its melodies are relatively immortal. This set of parts was written out a quarter of a century later, at the time when Herbert was beginning an engagement as conductor of the orchestra in Hearst's Cosmopolitan Theatre in New York. Obviously they were intended for his own use and show how he wanted his popular overture to be performed 25 years after it was first composed.

Alan Hovhaness (b. 1911) is a gifted American composer of Armenian descent. For much of his music he draws upon the strains and lore of his ancestors, and he has mingled them in exotic productions of strange appeal. Some years ago he began to present his manuscripts annually to the Library, and he has continued his generosity this year. Following are the holographs to be recorded this year, a most welcome addition to those that have preceded them:

- Arjuna; symphony No. 8, opus 179 (score, c1960; also holograph parts; dedicated to Handel Manuel and the Madras Musical Association)
- Dance symphony, opus 118, No. 4 (score, 1953)
- Some pages of first sketches of "Lousadzak" (score for piano & string orchestra)
- Motet "Keep not silence." Psalm 83, verse 1 (mixed chorus, unacc.; 1951)
- Motet "Praise ye the Lord." Psalm 106, verse 1 (mixed chorus, unacc.; 1951)
- Motet "Sing aloud." Psalm 81 (mixed chorus, unacc.; 1951)
- Motet "Unto Thee, O God." Psalm 75, verse 1 (mixed chorus, unacc.; 1951)
- Motet "Why hast Thou cast us off." Psalm 74, verses 1, 21 (mixed chorus, unacc.; 1951)
- Poseidon sonata (piano solo, "first sketch")
- Quartet, for 3 clarinets & bass clarinet (score; evidently part of a longer work)
- Tomorrow the festivals (orchestra score, 1955)
- Yar nazami; song, opus 85 (piano acc.; c1942; Armenian text only, but in native script & Roman transliteration)

Yasodhara. Op. 134 (treble voice, English horn, timpani, pedal timpano, tantam, glockenspiel, marimba, xylophone & harp; score; c1959; also holograph instrumental parts)

Engelbert Humperdinck (1854-1921) followed in the path of Wagnerian romanticism and became world-famous through his Christmas opera which is particularly appealing to children. His musical interests were wider than are generally supposed, however, and the Library was fortunate enough to obtain tangible evidence to this effect. Again it was the Heineman Foundation that made this acquisition possible. The manuscript in question is Humperdinck's autograph arrangement of the third Prelude and Fugue from J. S. Bach's *Well-Tempered Clavichord* for string orchestra, and with the score is a set of the arranger's autograph string parts. The most curious aspect of the work is the way in which Humperdinck handled the voice leading in the Prelude. With the music came an autograph letter of Humperdinck written to Dr. Karl Degen in Koblenz on February 13, 1890.

Another prominent American composer whose manuscripts are happily accumulating here is Ulysses Simpson Kay (b. 1917), who gave two more autographs this past year. The first is the score of his Brass Quartet, accompanied by several leaves of sketches; the second is his Suite for Strings, composed in 1947 and originally entitled "Songs for Strings." With the latter work are many leaves of sketches.

Thanks again are due to the Heineman Foundation for enabling the Library to acquire a more important Liszt manuscript, which adds lustre to the unusual Liszt holdings that were already here. Franz Liszt (1811-86) was a flashing genius of romanticism, a bold innovator in the field of harmony and form, and traditionally the most fabulous pianist in history. One

Ded. on *Naissance d'un*
 John Deever
 To Ward Dimick Bishop
 The beginning of Danny Deever
 To Dr.
 from Willin
 Song for Bassoon and Male Chorus (ad libitum)
 Words by Rudyard Kipling
 Music by Willin Dimick
 Opus 2, No. 7.
(Rush it!)

The musical score consists of three staves of handwritten music. The first staff is for Bassoon (Bassoon) and includes lyrics: "In the beginning there was the bassoon! first up after an parade. To trumpet, to trumpet, to". The second staff is for Male Chorus (ad libitum). The third staff is for Bassoon (Bassoon) again, with lyrics: "John Deever said 'What's a good name for a band? Not just a band, but a band that plays a part.'". The score is in common time, with various key signatures and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). There are also several circled numbers (1, 2, 3) and initials (R.J., W.D.) scattered across the page.

Danny Deever—First page of the composer's holograph.



A leaf of autograph corrections to Liszt's first piano Concerto.

of the most popular and brilliant piano concertos of all time is his first in E flat major, which no concert artist can afford to ignore and which sets a standard for scintillating virtuosity. The Library now possesses a manuscript copy of the full orchestral score in the hand of Joachim Raff (1822-82), Liszt's amanuensis in Weimar, and it is heavily laden with autograph corrections and changes written by Liszt himself. In addition to the score, there are 5 large leaves (10 pages) entirely in Liszt's hand, and these bear changes and emendations which were too extensive for the composer to insert into Raff's neat product.

The concerto has a lengthy history, not all of which has been clarified to this day. Liszt jotted down at least two of its themes in the early 1830's, but then some years elapsed before he completed it, as a concerto, in 1849. He revised it in 1853 and refined it still further in 1856. In spite of all its changes and loose leaves, this score is not the final version, and this fact makes the present manuscript even more interesting. At the very end of the Raff score is this phrase: "Copié par Joachim Raff. Eilsen 8 Dec: 49." Raabe, until now Liszt's principal biographer, refers to a Raff copy of this score bearing this very date, (Vol. II, p. 226), and states that it was owned by the Marchese della Valle di Casanova, but it is impossible to say offhand whether this is the selfsame score.

Liszt changed every aspect of the music as it appeared in Raff's copy. Much of the piano figuration is altered; there are frequent and long excisions; the instrumentation is varied and revised (*e.g.*, the oboe is eliminated, new notes are put in for the clarinet and flute); new timpani notes are inserted; a new viola passage appears; and there are changes in the writing for the violas and cellos. If Liszt did not orchestrate this work (as has been alleged), he certainly had a great deal to say about the

way he wanted the orchestral instruments to speak. He even lightened the tinkling of the triangle! The Raff score presumably represents the first version of the completed work; Liszt's changes may constitute the intermediate version, to be followed somewhat later by the variants that became final. It is certain, however, that no history of this famous piece can be determined without close study of the manuscript that is now the Library's good fortune to hold.

It should be added that the first performance of this concerto occurred in Weimar on February 17, 1855. The composer was at the keyboard, and Hector Berlioz conducted the orchestra. They launched a work the importance of which cannot be overestimated.

Another acknowledgment to the Heine-man Foundation must be proffered in referring to an important holograph of Edward Alexander MacDowell (1861-1908), which has just been acquired. It is the full orchestral score of his third symphonic poem, *Lamia*, which was inspired by Keats and composed in 1887. The work was dedicated to Henry T. Finck. MacDowell's orchestral music is not as well known as the music he wrote for piano, but he retains the distinction of being the first American composer to attract wide attention in Europe. This being so, it is vitally important to gather in the Library every possible evidence of his art and all possible information about his life. *Lamia* was both published and first performed posthumously, the world premiere occurring in Boston on October 23, 1908, when Max Fiedler conducted the Boston Symphony Orchestra. With becoming loyalty and modesty Mrs. MacDowell informed Philip Hale, the program annotator, that "I hope the '*Lamia*' will be listened to and judged for just what it is—a youthful work, interesting as such." Another hearing today would doubtless support her hope.

The Ballad of Baby Doe, a two-act opera

by Douglas Stuart Moore (b. 1893), has been remarkably popular for some years. Drawn from the mining history of the West (libretto by John Latouche), it has been hailed as having much of the flavor of its time and place, the late 19th century, chiefly in Colorado. It was commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress and was first produced in Central City, Colo., on July 7, 1956. Like other commissions of this Foundation, the score is dedicated to the memory of Serge and Natalie Koussevitzky. This past year the composer, long a leading American creator, presented the autograph of his piano-vocal score to the Library and, with it, many sketches for the libretto, some of them bearing the handwriting of the librettist. Together they offer sources of unusual interest for the study of the opera's genesis and development.

Mr. Moore also gave the piano-vocal score of his earlier operetta, *The Headless Horseman*, which was composed in 1936. The libretto of this work was by Stephen Vincent Benét, one of the composer's favorite authors.

From the afore-mentioned Batchelder Collection came one leaf of sketches in the hand of Wolfgang Amadeus Mozart (1756-91). Even the slightest scrap of writing by this master is of prime importance. So far these sketches have not been identified, and it would be hazardous to comment on them, but a treasure of this sort cannot be passed over in silence.

Another leading American composer, Walter Piston (b. 1894), continued to augment the number of his holographs in the Library. This year his gifts include his Concertino for piano and chamber orchestra (1937), *Fugue on a Victory Tune* (for orchestra, 1944), Prelude and Allegro for organ and strings (1943), dedicated to E. Power Biggs, and a Sonatina for violin and harpsichord (1945), plus sketches and no-

tations. These are all scores, written in the composer's precise hand, which is as satisfying and as unusual as his music.

For some years, too, Richard Rodgers (b. 1902), dominant composer in the field of the musical theater, has been enlarging his collection of manuscripts here. Two of his gifts last year were most gratifying. The first is the piano-vocal score of *Flower Drum Song*, that exquisite stage spectacle which was produced in New York on December 1, 1958. Set in San Francisco's Chinese colony, it was derived from a novel by C. Y. Lee; the book and lyrics were provided by Rodgers' longtime collaborator, Oscar Hammerstein II (with the cooperation of Joseph Fields), and choreography was by Carol Haney. His other gift is also a piano-vocal score (plus numerous sketches) of the important *Pipe Dream*, which was adapted from John Steinbeck's *Sweet Thursday*, a colorful picture of life in Cannery Row in Monterey County, Calif. Again it was Oscar Hammerstein II who furnished the book and lyrics. It was introduced to New York on November 30, 1955, after opening in New Haven the preceding October 22.

More recent, and enormously successful, is Mr. Rodgers' *The Sound of Music*, which was suggested by the volume *The Trapp Family Singers*, by Maria Augusta Trapp. The piano-vocal score of this vital work has been given to the Library by the composer, along with numerous sketches. As usual, Oscar Hammerstein II wrote the lyrics, although Howard Lindsay and Russel Crouse formulated the book. It began its phenomenal career in New York on November 16, 1959. Two years ago Mr. Rodgers gave the Library his manuscript of *The King and I*, but he recently discovered an autograph of a missing number, "Western People Funny," which he duly placed with the body of the work. It is satisfying to feel that it has come home.

Theatrical intent and result but de-

signed for television and an audience of millions was his *Cinderella*, which the Nation saw over CBS on March 31, 1957. Oscar Hammerstein II as usual displayed his brilliant talents in forming the book and writing the lyrics. The Library has now received as a gift the composer's piano-vocal score and, with it, a supply of miscellaneous sketches.

Occasionally Mr. Rodgers ventures into descriptive and documentary music, and one of his most successful endeavors in this field was the music he created for the American Broadcasting Company's substantial TV series, *The Valiant Years*, based on the career of Sir Winston Churchill. Broadcast of the series began on November 27, 1960. Drafting his music chiefly in the form of piano solo, Mr. Rodgers greatly enhanced the visual image, and it is most gratifying to have the resultant manuscript as further evidence of Mr. Rodgers' generosity.

A somewhat earlier composer with many theatrical successes to his name is Sigmund Romberg (1887-1951), many of whose manuscripts have been presented in past years. Mrs. Romberg has again evinced her generosity by converting a number of interesting and important deposits to gifts. They are as follows:

Volume containing an orchestra suite, string quartet & sketchbook (1935-37)
The Magic Melody (1919)
The Girl from Brazil (1916)
Viennese Nights (1930; Warner Bros. movie)
East Wind (1931)
The Love Call (1927)
The Children of Dreams (1931; Warner Bros. movie)
Rose de France (1933)
Melody (1933)
The Princess Flavia (1925)
Sunny River (1941)
Lady in the Window (Forbidden Melody; 1936)
String Quintet

William Howard Schuman (b. 1910) has achieved distinction as a composer, administrator, and educator, and now, as the

president of the Lincoln Center for the Performing Arts, he stands to influence the country's cultural life even more than previously. Most of his autograph scores are in the Library, but only this past summer he added several more which are, indeed, welcome increments. One is the "title music" (orchestra score) for his ballet *Night Journey*, originally written for Martha Graham and commissioned in 1947 by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. This supplemental music resulted from the conversion of the stage production to a motion picture. *A Song of Orpheus*, fantasy for cello and orchestra, was composed during 1960-61 as a result of a Ford Foundation commission to provide a work for the eminent cellist Leonard Rose. The orchestral score bears the following note supplied by the composer: "The composer's song—*Orpheus with his lute*—upon which the Fantasy is based, is used by permission of the copyright owner, G. Schirmer, Inc. It is requested that the text of the song, from William Shakespeare's play, Henry VIII, be printed in concert program books or recited before the piece is performed since knowing the words should enhance listening pleasure. W. S." And curiously enough, this very text is inserted into the first part of the piece with this notation: "The words are given to enable the soloist to perform the melody with the clarity of a singer's projection." Three leaves of autograph sketches accompany the full score. Mr. Schuman fortunately has not lost his interest in lighter music, a fact evidenced by his popular song (with piano accompaniment) entitled *We're Dressed Up for the Visitors*, originally composed in 1928 for a "tuneful summer farce 'It's up to Pa'" which was produced at Camp Cobossee, Winthrop, Maine. This manuscript, however, was written only in 1961, and we may be grate-

ful to Mr. Schuman for recollecting visitors' day at a summer camp.

The Edward B. Marks Music Corp. has presented another holograph of Roger Sessions (b. 1896), one of America's most distinguished composers. It is his Mass for unison choir and organ (English text), which was composed in 1955 in observance of the 50th anniversary of the founding of Kent School (1906-56).

Another distinguished American composer and onetime Pulitzer Prize winner is Leo Sowerby (b. 1895), who has been giving his manuscripts to the Library for some years. This past year was no exception, and we report the following new gifts with great satisfaction.

L'amore di quei due: transcrizione per pianoforte (1922; setting of an Italian popular song)

The Ark of the Covenant; a cantata for S.A.T.B., with tenor and baritone solos. The text from II Chronicles, 5 & 6 (with organ acc., c1961; also holograph pencil draft & 3 leaves of sketches)

Behold, God Is My Salvation; anthem for youth choir, S.A. The text from Isaiah XII: 2, 5, 6. Commissioned by the Episcopal Diocese of Western New York and dedicated to the youth choirs of the Diocese (with organ acc., c1961; also holograph draft)

Behold, What Manner of Love; anthem for S.S.A. [Text from] I John III, v. 1-3 (with organ acc., c1961; also holograph draft; also 1st proof with composer's corrections)

Communion service, set to music in the key of D for voices in unison (with organ acc., c1960; also 1st proof with composer's corrections)

He's Gone Away. [Text] in Carl Sandburg's "American Songbag" (song, piano acc.)

One of the greatest composers of the century—some would say of several centuries—is Igor Stravinsky (b. 1882), whose imagination, daring, dramatic sense, and fertility are well-nigh unique. He has exerted a vital cultural influence over all of music, and in this year of his 80th birthday he has been (rightly) honored and feted as few have been before him. The Library was also honored when he chose to

send to it two of his most important holographs, not only beautiful because of his handsome chirography but tremendously impressive as examples of his artistic stature.

The piano-vocal score of *Oedipus Rex*, a two-act opera which was first performed in Paris as an oratorio (on May 30, 1927), is a small oblong volume of antique laid paper. Besides showing Mr. Stravinsky's final product, it contains many corrections, emendations, paste-overs and alterations, all in the composer's meticulous hand, together with cues and indications of instrumentation. A small but significant pencil sketch of four bars, its place properly identified, is loosely laid in. At the end the manuscript is signed and dated: "Igor Strawinsky, Nicaea, Anno MCMXXVII." On several pages of the second act there are additional dates, the earliest one being "Nice, 16/IX/26." The very beginning of the manuscript is extraordinary. The opening proper of the opera begins on page 11, with 10 pages of additions preceding "le début," and it would appear that the volume was paged after the score was complete. It seems reasonable to conclude that this choice treasure is the original working manuscript of the opera, but the printed vocal score contains many variants. Since this opera is considered to be one of the indisputable masterpieces of this age, the presence of the holograph in Washington can scarcely be overexaggerated.

The other Stravinsky manuscript is the full score of his Mass (1948), which was received with a design for a cover (after an old drawing) beautifully executed by the composer himself. The score includes timings in red and blue pencil after each of the five sections of the Ordinary, and it is signed at the end: "IStr, March 15, 1948." In 1946 the Library received, as a copyright deposit, a photostat of the holograph of the Kyrie and the Gloria, but the present and later manuscript shows

many and important variations. The fascinating cover design was utilized in a somewhat modified form in the publication of the piano-vocal score in 1948.

From Michael Tippett (b. 1905) in England came the holograph full score of the third act of his opera *King Priam*, which now completes this substantial work. It was composed as the result of a commission from the Serge Koussevitzky Music Foundation in the Library of Congress and is dedicated to the memory of Serge and Natalie Koussevitzky. The composer is also the author of the libretto, which tells of the Trojan War and the tragedy of Priam's death. When first performed in Coventry, England, the audience responded with great enthusiasm. (The first and second acts were received earlier.)

Aurelio de la Vega (b. 1925) is a prominent Cuban composer who has lived and taught in this country for some years. From him was received the holograph full score of a Symphony that he composed in 1960, which achieved its first performance in Washington, D.C., on April 30, 1961, in the second Inter-American Music Festival. On this occasion Howard Mitchell conducted the National Symphony Orchestra.

Interesting musically but even more interesting psychologically is a large collection of materials emanating from the famous novelist, Ethel Lilian Voynich, which was bequeathed to the Library by her friend, Anne M. Nill. The collection as a whole has not yet been analyzed, and it is too early to describe it in any detail, but it is fascinating, important, and provides an eloquent commentary on contemporary social life. Ethel Lilian Boole Voynich (1864-1960), besides being an outstanding and controversial author, was an enthusiastic composer, and many of her ambitious scores (largely choral works) are now in the Library's possession. She became famous when she wrote the novel

The Gadfly, a protest against prevailing social conditions, and she lived to see herself far more celebrated in Russia than in this country. In the Soviet Union, indeed, she was ranked with Mark Twain, Dreiser, and Dickens, and the collection that has now come to the Library promises to be valuable to students of literature and sociology as well as of music.

The Batchelder Collection offers an interesting autograph of Richard Wagner (1813-83), surely written as a souvenir rather than in the course of regular composition. It is a single-line setting (although for four voices) of the "Gesang der Friedensboten" from *Rienzi*. This opera was produced for the first time in Dresden on October 20, 1842, and the sheet in question is dated June 5, 1844. In the opera the passage comes from the opening of the second act.

An American composer who is strongly individual is Hugo Weisgall (b. 1912). In becoming steadily more prominent he has devoted his efforts largely to opera and dramatic music, but in younger days he was more varied in his creative endeavors. Last year he gave the Library a number of his earlier manuscripts, and they testify to the growth of an individual talent:

- Three barcarolles for piano, 1929 (also holograph draft)
- Eine blasse Wäscherin. [Text von] Albert Giraud, 1929 (song, piano acc.; text in German & English)
- Four choral études (mixed chorus, unacc.; text in Hebrew & English; 1935-60; also holograph version of No. 4 for women's chorus, unacc.)
- Les enfants. Opus VII, No. 1 (5 piano pieces, 1928)
- Three Hebraic folksongs (mixed chorus, unacc.; No. 3 lacking; text in Hebrew & English)
- Three impressions for piano (1929)
- Minuet No. I (violin & piano; 1928; piano part not written out in the trio)
- Night; opera in one act (full score, composed not later than 1931; includes typed libretto; also holograph penciled full score)
- Two preludes (piano solo)

Süßer Mond. [Text von] Heinrich Heine, 1929
(song, piano acc.)

Der Totentanz; symphonische Dichtung für
grosses Orchester, nach eine [sic] dichtung
[sic] von Goethe (score, 1928)

Maos Tzur (mixed voices unacc.; 1957; theme
from B. Marcello)

Besides these gifts Mr. Weisgall also de-
posited several holographs in the Library.
They are:

Lillith; opera in one act. Libretto adapted from
the play by Lois Ellmon, 1933–1934 (pi-
ano-vocal score; draft; also holograph full
score, incomplete; and holograph of 2 ex-
cerpts, full score, each complete in itself)

Sketchbook (for several pieces in various me-
dia; dating from ca. 1928)

Soldier Songs, Op. 6, for baritone and orches-
tra, 1945–1946 (score; also holograph version
for voice & piano, the first song being
different)

Four and a half years ago Emerson
Whithorne (1884–1958) died, and the pub-
lic was reminded of an American composer
who had contributed much to his country's
culture and edification. He was intensely
original and subjective, he studied the
exotic musics of China and Japan, for some
years he was a critic of stature in England
and, back in this country, he was active in
the League of Composers. He bequeathed
his manuscripts to the Library of Congress,
and it is gratifying to report that the fol-
lowing are now in Washington.

The Aeroplane, Op. 38, No. 2 (piano solo, 1920)
The Babe in the Garden, Op. 39, No. 1 (song,
piano acc.; also manuscript copy in a different
key)

Ein Bächlein (piano solo, 1907; also another
holograph version "as played by Ethel
Leginska")

By the Eastern Gate (song, piano acc.; also
known as "Down by the Eastern Gate")

The Butterfly and the Na-leaf (song, piano acc.)
Chimes of Saint Patrick's, Op. 40, No. 2 (piano
solo, 1920).

Two Chinese nocturnes for voice and piano.
I. Tears. II. The Golden Nenuphar. Op.
34 (also holograph draft of No. 1)

Four Chinese poems for voice and piano. I.
Héa Nan. II. A Chinese Serenade. III.
The Bride Cometh. IV. The City of Chow.

Op. 32 (also holograph draft of these songs,
dated 1912)

Two Chinese songs for voice and piano, with 8th
century texts. I. The King of Liang. II.
The Feast. Op. 18 (also holographs of each
song separately, dated 1914)

Dalua. Gaelic song. Op. 31, No. 1 (song,
piano acc., 1917)

The Dream Pedlar; symphonic poem (score,
orchestrated 1930)

Fandango. Op. 54, No. 2 (piano solo, 1931;
some pages lacking that precede this piece)

From Japan. Op. 20, No. 5 (song, piano acc.,
1911; also known as "Sur l'eau")

The Gate of Memory (after the picture by D. G.
Rossetti). Op. 33, No. 1 (piano solo, c1908;
also holograph draft, dated 1908)

The Golden City of Saint Mary; a ballad.
Words by John Masefield, from "Salt Sea
Ballads." Op. 15, No. 2 (1917); piano acc.

The Grim Troubadour. Op. 45 (voice & string
quartet, 1927)

Hototogisu (The cuckoo). From the Japanese.
Op. 14, No. 1 (song, piano acc.; 1910; also
holograph draft)

In the Olive Grove. Op. 24, No. 3. [From]
Sappho songs (song, piano acc.; also known
as "In the Cypress Grove"; also another holo-
graph; and another holograph in lower key,
dated 1913)

Invocation. Op. 29, No. 1. Words by Walt
Whitman, 1917 (song, piano acc.; first
entitled "Set Ope the Doors, O Soul!"; also
another holograph with variants)

A Japanese Snail Song, 1910 (song, piano acc.)
Manuscript music book containing several songs
with piano acc., 1913 (contents: The Golden
Nenuphar; Die Wäscherin auf der Wiese;
The Tambourine; Twilight; Night; Before
Dawn)

Nach Sesenheim (Goethe). Für Klavier und
Mezzosopran (1907)

The Night. Op. 35, No. 1 (orchestral score
dedicated to Leopold Godowsky; orchestrated
1918; 1st performed April 4, 1920, by the
Cleveland Symphony under Nikolai Sokoloff)

Old English melodies, No. 3. Arranged for
violin & pianoforte (1913)

Two Oriental pieces, 1907 (piano solo; "Une
chanson d'Orient" and "Danse orientale";
Op. 10, Nos. 1 & 2; also another holograph of
the second)

Pell Street. Op. 40, No. 3 (piano solo, 1920)
Three piano pieces. Op. 58. I. Impromptu.

II. Hommage à Debussy. III. Improvisa-
tion (holograph note: "No. 2 good—others")

out!" No. 2 published in *Homage to Paderewski*, Boosey & Hawkes, 1942; also a holograph titled wrapper enclosing photostats of set)

Pierrette & I. Op. 20, No. 9 (song, piano acc., 1911)

Poem for piano and orchestra. Op. 43 (score, 1926)

Put by the Lute. Op. 34, No. 1 (song, piano acc., 1912; also another holograph, marked Op. 15, No. 1)

The Rain. Op. 12, No. 1. Orchestral score, 1918 (a re-orchestrated version; 1st performed April 4, 1918, by the Cleveland Symphony under Nikolai Sokoloff)

Requiscat. Op. 33, No. 2 (song, piano acc., 1912; words by Oscar Wilde; also manuscript copy.)

Two Sapphic odes for voice and piano. Twilight [and] Before Dawn (1913, revised 1938; also a holograph clean copy)

Saturday's Child. Op. 42. An episode in color for mezzo soprano, tenor and chamber orchestra. Poems by Countee Cullen (score, 1926; also holograph piano-vocal score, 1926)

Shy One. Op. 31, No. 2 (song, piano acc., 1912)

Sierra Morena. Op. 59 (orchestra score, 1938)

Sooner & Later; dance satire by Irene Lewisohn. Op. 30 (orchestral score, 1925; "5 weeks for scoring")

1st Symphony. Op. 49 (score, 1929)

Second Symphony. Op. 65 (score, 1935)

Violin Concerto. Op. 46 (for violin & piano, 1931; revised version; also photostat of a cadenza by Jacques Gordon)

Vocalise-étude (title-page only; holograph lost?; published as "Blue Dusk" for violin & piano)

Letters and Documents

Next to autograph scores of music, autograph letters and documents and signatures of important musicians constitute a gripping category of material. They reveal the writer's thoughts and feelings, they describe events and phenomena with an authenticity lacking in secondhand reports, and they presage hopes and developments in a most revealing way. This past year a rich supply of autograph and typed letters was added to the Music Division's collections, and again most of them were gifts from friends and patrons.

The most notable item, surely, was donated by Mr. Thomas L. Fawick, president of the Fawick Corporation of Cleveland, long a music enthusiast and an outstanding maker of string instruments. His gift to the Library is a voluminous *Registro di lettere* in which is recorded the outgoing correspondence, between February 2, 1829, and September 9, 1829, of Nicolò Paganini (1782-1840), composer-violinist of both historic and legendary fame. This letter book is perhaps the most significant document pertaining to the great virtuoso's spectacular career that has come to light in recent years. It contains 94 drafts of letters in manuscript, written at a time when he was creating a furore unparalleled since the days of Napoleon. The importance of the book is further magnified by the fact that only about a dozen of the total number appear to have been mentioned in the extensive Paganini literature, and of this dozen several are known only in variant or truncated versions.

Many of the letters, addressed to Paganini's personal friends and professional colleagues in Italy, deal with his personal life as well as his sensational concert appearances. Others are directed to such renowned figures in the world of music as Meyerbeer, Moscheles, Spontini, and Rossini. A missive to the last-named person, dated September 6, 1829, and evidently unpublished, is especially interesting. In it Paganini refers to the opera composer's "nuovo trionfo" (probably the Paris premiere of *Guillaume Tell* on August 3, 1829) and to a Berlin performance of *Le Comte Ory*, and he expresses himself with great warmth and friendliness as he addresses Rossini with the familiar *tu*. Also notable in this *Registro* are three long, discursive, and relaxed letters to his close friend and lawyer Luigi Germi. Only one of these, in abbreviated form, seems to have achieved publication. Most charming and highly characteristic is the letter to Germi dated

March 23, 1829, from Berlin, in which Paganini (after a few paragraphs of personal and musical chit-chat) scrawls at the foot of the page "Passiamo alli affari . . ." (and now to business), whereupon the next page carries a full account of his fantastic earnings and his expenditures, including the amounts paid to the mother of his child, Antonia Bianchi, from whom he had separated only the previous year.

The letter book is particularly welcome because it is such an important addition to the Maia Bang collection of *Paganiniana* that came to the Library some years ago. Together they form an indispensable source for research into this fascinating and unique personality.

The Batchelder Collection which was broken up and distributed among the several custodial divisions furnished a rich supply of letters of all sorts as well as innumerable signatures, mementos, and miscellaneous material. Most notable of all, surely, is an autograph letter of Beethoven, which is described elsewhere in this issue. Another extremely interesting letter is one written by the Russian composer and early nationalist Aleksandr Sergeevich Dargomyzhskii (1813-69), who, on December 13, 1844, writes at length to the great Belgian historian and theorist, François-Joseph Fétis. He wishes to come to Western Europe for the privilege of studying with the learned man, and to earn this privilege he promises to do his very best in all the future works he is planning for Russia. The letter is in French, of course. Another French letter written by a Russian was penned by Aleksei Fedorovich Lvov (1798-1870) to an unidentified recipient on January 24, 1843. A quite prolific composer and an outstanding violinist, Lvov is better known for the music of the Imperial Russian National anthem *God Save the Czar*, than for anything else. It is therefore interesting to find him arranging a performance of Beethoven's Septet

and earnestly seeking the services of a clarinetist.

Three extraordinary documents are represented in a receipt for salary (for October-December 1676) signed by Jean-Baptiste Lully (1632-87), a claim for salary made by the early American musical statesman, Francis Hopkinson (1737-91), on May 13, 1779, and a short letter written by George Sand (1804-76) about Chopin.

The composers represented in the collection by autograph letters, sometimes long and sometimes short, are as follows: Albéniz, Bellini, Bizet, Brahms, Chopin, Debussy, Delibes, Donizetti, Flotow, Franck, Gounod, MacDowell, Rossini, Schumann, Sullivan, Tchaikovsky, Thomas, Verdi, and Wagner.

Mr. Batchelder also compiled, in his musical enthusiasm, separate folders or portfolios devoted to particular categories of musicians, such as pianists, violinists, singers, conductors, etc. Almost every artist included is represented by an autograph signature and occasionally by an autograph letter (e.g., Liszt among pianists, Paganini among violinists, Patti among singers), and the printed material accompanying the autographs is varied and comprehensive.

The collection as a whole throws many interesting sidelights on the great names and the important developments in the world of music of the 19th and 20th centuries.

Two interesting groups of letters and a single letter were acquired with the assistance of the Heineman Foundation. There are 20 autograph letters and notes written by Carl Goldmark (1830-1915), running from March 23, 1892, to January 2, 1910. Most of them are addressed to Max Kalbeck. There are seven letters written by Alma Maria Mahler to Ernst Latzko during the period 1927-30. And there is a fascinating and important letter

subject d'Harmonies et de vithmes russes que je n'ai fait qu'entrevoir dans votre cabinet à mon départ partagé par votre capitale, et de me souvenir pourri vos élèves, telle que je tâcherai de justifier de mon mieux dans les ouvrages futurs que je medite pour la Russie.

Il est aussi bien aimable à vous, Monsieur de vous interposer à l'atteinte de mon but de voyage à Paris. Certainement je respirerai à voir entendre et prendre des informations sur tout ce qui peut m'être utile pour le reste - Paris me fait un peu l'effet d'une grande roue tournante qui bâlerait la main de celui qui voudrait la faire aller à son gré.

Veuillez agréer, Monsieur l'expression de la considération très distinguée que vous portez

• Votre dévoué serviteur
et Dargomysjki.

Paris.
13 December 1834.

Last page of an autograph letter from Dargomyzhskii to F. J. Féti.

Quittance de cinq sols

Le Sapin de Conseiller de Rg. No. 20. G. D'entot au Rg. No. 20
et son signat. le 20 Janv. 1676. Jean Baptiste Lully. Compteur de la Musique du Roi
et mandement de la Musique au Roi Comptant de Rg. No. 20. Paul Costeau organiste
et signat. le 20 Janv. 1676. Cet avocat general de la marine signe et fait
a Majesté la somme de Quarante cinq sols et d'ordre donné pour les
Gages acquis de sa charge pendant le quartier d'Orléans et
à remettre de la présente au Rg. No. 20. G. D'entot. Soixante et une sols
et parfis et d'ordre l'an Mil et au cinquante et cinq le cinquante
et un de l'année et signé /

Jean Baptiste Lully

Baptiste Lully

A receipt (1676) signed by Jean Baptiste Lully.

which Charles Camille Saint-Saëns (1835–1921) wrote to Léon Carré, director of the Opéra Comique in Paris on May 15, 1899. As usual, Saint-Saëns was traveling, but he had plenty to say about musical conditions back home, about finding opera singers, and about the tyranny of Paris directors.

Mrs. Arnold Schoenberg continued to enlarge the assemblage of her husband's personal papers in the Library of Congress. Possessed of one of the most fructifying minds of the century, Schoenberg (1874–1951) can be said to have revolutionized the theory of composition, and his correspondence (much of it frank and outspoken) was addressed to leaders in all the fields of culture. He carefully retained carbon copies of most of his messages, so there is preserved in the Library a nearly complete record of his intimate thought and feeling. This year Mrs. Schoenberg transmitted 76 individual items which were written over a 12-year period, *ca.* 1937–49. Among the recipients of the original letters in this gathering the following names stand out: Mrs. Mary Louise Curtis Bok, Sir Adrian Boult, Elizabeth Sprague Coolidge, Henry Cowell, Olin Downes, Alfred V. Frankenstein, Roy Harris, Robert M. Hutchins, Thor Johnson, René Leibowitz, Fritz Reiner, Roger Sessions, and Erwin Stein.

Burnet C. Tuthill, eminent American composer and educator, presented a group of letters most of which had been written to him, but a few of which were written to his father, William B. Tuthill, the celebrated architect of New York's Carnegie Hall. Many of the letters came from the pen of David Stanley Smith (1877–1949) and refer to the compositions of this estimable composer. Other writers are Antonín Dvořák, Georg Henschel, Frank Bridge, Charles Martin Loeffler, Daniel Gregory Mason, Felix Salmond, and Pierre Monteux. One letter in particular calls for

comment, for it shows a patriarchal figure in a patriarchal mood. It was written by Leopold Damrosch, on November 18, 1882, to the members of the New York Oratorio Society just as its conductor was absenting himself for a brief period and entrusting his duties to his talented son. It reads:

DEAR LADIES AND GENTLEMEN,

Compelled by professional engagements to be absent from two of our rehearsals, I wish to express to you by letter the gratification you afforded me by your beautiful performance in the Berlioz' Requiem. You fulfilled all my expectations and sang with such an earnest ambition and such an irresistible fire, that your interpretation could not help but excite the enthusiasm of the audience for the work and the admiration of all connoisseurs for your accomplishments.

In the hope that during my short absence you will continue to rehearse conscientiously under Walter, I anticipate great pleasure when coming back and leading you to new victories.

In sympathy and love

Yours ever

Dr. LEOPOLD DAMROSCH.

Early Imprints

The early music imprints (music published prior to *ca.* 1825) amounted to an astonishing quantity, and if space were available its quality could also be substantiated. There are many extremely rare publications among them, but a mere listing must suffice at this time. The majority were bequeathed to the Library by Richard S. Hill, but a goodly number were also acquired with the aid of the Heineman Foundation. The names of Hill and Heineman are affixed to the appropriate entries.

Albrechtsberger, Johann Georg (1736–1809)
Sechs Präludien für die Orgel oder das
Pianoforte. Op. XII, Nr. 1.

Wien, Im Verlag des Kunst und Industrie
Comptoirs [1801?] (Hill)

Sechs Präludien für die Orgel oder das
Pianoforte. Op. XII, Nr. 2.

Wien, Im Verlag des Kunst und Industrie
Comptoirs [1803?] (Hill)

Trois sextuors pour deux violons, deux altos, violoncelle et basse. Op. XIII, N. I.

À Vienne, Au Bureau d'Arts et d'Industrie [1802] (Parts. Heineman)

Trois sonnates à deux choeurs, savoir: deux violons, alto et basse du premier, et deux violons, alto et basse du deuxième choeur.

À Vienne, Au Bureau d'Arts et d'Industrie [1803] (Parts. Heineman)

Bach, Carl Philipp Emanuel (1714–88)

Bitten. Gott, deine Güte reicht so weit, etc. Von Gellert. Für vier Singstimmen mit Orgel- oder Clavier-Begleitung.

Bonn und Cöln, Bey N. Simrock [ca. 1882] (Wotquenne 194, 9; originally for solo voice & piano. Hill)

Clavierstuecke verschiedener Art. Erste Sammlung.

Berlin, Bey George Ludewig Winter, 1765. (Wotquenne 112; this copy bears stamp of Stolberg Library, Wernigerode. Hill)

Herrn Doctor Cramers uebersetzte Psalmen mit Melodien zum Singen bey dem Claviere, von Carl Philipp Emanuel Bach.

Leipzig, Im Verlage des Autors, 1774. (Hill)

Herrn Professor Gellerts Geistliche Oden und Lieder mit Melodien von Carl Philipp Emanuel Bach. Dritte Auflage.

Berlin, Gedruckt und zu finden bey George Ludewig Winter, 1764. (Piano 2 hands with interlinear text. Hill)

Zwoelf geistliche Oden und Lieder als ein Anhang zu Gellerts geistlichen Oden und Liedern mit Melodien von Carl Philipp Emanuel Bach.

Berlin, Gedruckt und zu finden bey George Ludewig Winter, 1764. (Piano 2 hands with interlinear text. Hill)

Bach, Johann Sebastian (1685–1750)

Fantaisie pour le clavecin. No. 1.

À Leipsic, Au Bureau de Musique: Hoffmeister et Kühnel [1802] (In C minor; Schmieder 906, 1, lacking the fugue. Hill)

Bachmann, Sixtus (1754–1818?)

Sonata per il fortepiano, 6 cembalo.

In Vienna [sic], Appresso Hoffmeister [1786?] (Not in BUC. Hill)

Sonata per il fortepiano, 6 cembalo.

In Vienna [sic], Appresso Hoffmeister [1786] (Not in BUC. Hill)

Bachofen, Johann Casper (1692–1755)

Musicalisches Halleluja, oder Schoene und

geistreiche Gesaenge, mit neuen und anmuthigen Melodeyen begleitet.

Zuerich, Getruckt in Buerklischer Truckerey, 1759. (Melodies with figured bass. Heineman)

Beethoven, Ludwig van (1770–1827)

Christus am Oelberge; Oratorium, Klavierauszug.

Leipzig, Bey Breitkopf und Härtel [1821] (Op. 85. 2d edition of piano-vocal score. Batchelder coll.)

Ouverture de l'opéra Fidelio à grand orchestra.

Leipsic, Chez Breitkopf & Härtel [1822] (Parts 1st edition; according to Kinsky-Halm, composed 1814. Batchelder coll.)

Lebensglück. Vita felice. Mit deutschem und italienischem Text.

Leipzig, Bei Ambrosuis [sic] Kühnel [180–?] (Song, piano acc. Op. 88. Original title: "Das Glück der Freundschaft." Hill)

Quintetto pour 2 violins, 2 altos et violoncelle, arrangé d'après la Sonate path: Oeuvre XIII.

À Vienne, Chez Hoffmeister [1805] (Parts; this arr. made by F. A. Hoffmeister. Hill)

Sonata quasi una fantasia per il clavicembalo o piano-forte composta, e dedicata alla damigella contesse Giulietta Guicciardi da Luigi van Beethoven. Opera 27. No. 2.

In Vienna, Presso Gio. Cappi [1802] (1st edition of the "Moonlight" sonata. Batchelder coll.)

Tre sonate per il forte piano con un violino. Opera 12.

À Bonna, Presso N. Simrock [1800?] (Parts. Hill)

XII variations pour le piano-forte, avec violon ou violoncelle, sur un thème de Haendel dans l'oratoire: Judas Macabée. No. XI.

À Bonn, Chez N. Simrock [1804] (Parts; Kinsky-Halm WoO 45. Hill)

Bergt, Christian Gottlob August (1772–1837)

Terzette für drey Singstimmen mit Begleitung des Piano-Forte.

Leipzig, Bei A. Kühnel [ca. 1803-ca. 1811] (Heft 3–6. Hill)

Billington, Thomas (ca. 1754–1832)

Gray's Elegy. Opera VIII.

London, Printed for the Author [1786] (Chiefly piano 2 hands with interlinear text; 2 sections for 3 voices, unacc.; stanza 6 and stanzas 9–10 set to an "air by Haydn"; stanza 13 set to an "air by Vanhall")

Bornhardt, Johann Heinrich Carl (1774-1840)
Nachklänge der letzten Vergangenheit; eine
Liedersammlung mit Begleitung der Guitarre,
als Nachtrag zu den Körnerschen Liedern von
J. H. C. Bornhardt. Op. 108.

Braunschweig, Im Musikalischen Magazine
bei I. P. Spehr [180-?] (Hill)

Cherubini, Luigi (1760-1842)
Ouverture de l'opéra Anacrément arrangée pour
2 pianofortes à VIII mains.
À Leipzig, Au Bureau de Musique de A.
Kühnel [1812?] (Hill)
Overture de Faniska à grand orchestre.
À Leipzig, Chez A. Kühnel, Bureau de Musi-
que [1806] (Parts. Hill)

Compédiū musices confectū ad faciliorē in-
structionē cantum chorale discentiū.

Venetijs. Sub signo Agnus Dei, MDXLIX.
(Colophon: "Finis cantorini Romani; Anno
Salutis. 1549. Ventijs. Apud Petru Liech-
enstein Coloniensem Germanum." Contains
instructions for singing, including the Guidonian
hand, also sacred chants & songs in choral
notation; printed in red & black, bound in con-
temporary vellum. Batchelder coll.)

Conrad, Johann Christoph
Vorspiele unterschiedener Art fuer die Orgel.
Gedruckt bey Bernhard Christoph Breitkopf
und Sohn [1771?] (Not in BUC.)

De Malbrouk, adapted for two performers on
one piano forte or harpsichord.

London, Printed by Longman and Broderip
[179-?] (Not in BUC. Hill)

Dittersdorf, Karl Ditters von (1739-99)
Deux airs de l'opéra Betrug durch Abergla-
ben arrangeés [sic] pour le clavecin, violon, et
viole.

À Vienne, Chez Hoffmeister [1786] (Parts;
not in BUC. Hill)

Dussek, Johann Ladislaus (1760-1812)
Three sonatas with Scotch and German airs
and three preludes, for the piano forte, with or
without additional keys, being the continuation
of Op. 25. With accompaniments for a violin or
flute & bass ad libitum. Op. 31.

London and Edinburgh, Printed & sold by
Corri, Dussek & Co. [1795?] ("Catalogue of
new music, 1795" on back of piano part. Hill)

Eley, Chr. Fr.
The favorite short troop, as performed by his

Royal Highness the Duke of York's new band in
the Coldstream Regt. of Guards.

London, Printed by Longman and Broderip
[ca. 1785] (Band score, also arr. for 2 German
flutes and for guitar. Hill)

Esch, Louis von

A military divertimento for the piano forte in
which is introduced God save the King, with
an accompaniment for a flute, ad libitum.

London, Printed & sold by C. Mitchell [ca.
1812] (Piano solo, also detached flute part; list
of Mitchell's publications, back of piano part.
Hill)

Three favorite marches. The Downshire quick
step, General Wurmser's, and March of the
28th regiment. Arranged for the piano forte or
harp.

London, Printed & sold by Preston [178-?]
(Not in BUC. Hill)

La Feuille chantante, ou Le Journal hebdoma-
daire, composé de chansons, vaudevilles,
rondeaux, ariettes, romances, duos, brunettes
&c. avec accompagnement de violon et basse
chiffree pour le clavecin ou la harpe dont il
paroître une feuille periodique chaque lundi a
commencer 13 2 janvier 1764.

Paris, Chez Mr. de la Chevardiere [1764]
(Contemporary leather binding, gold tooling,
front & back bear coat of arms of Marie
Antoinette as Dauphine; "feuilles" 1-52. Bat-
chelder coll.)

Fink, Gottfried Wilhelm (1783-1846)
Volkslieder mit und ohne Klavierbegleitung,
gedichtet und komponirt von G. W. Fink.
I.-[VI.] Heft.

Leipzig, Bei C. F. Peters (Bureau de Musique)
[ca. 1814-1820] (Part-songs, 2-5 voices, with a
few solos. Hill)

Grill, Franz (d. 1795)
Six duos concertants pour le forte piano, ou
clavecin, et violon. À Vienne, Chez Hoff-
meister [178-?] (parts; not in BUC. Hill)

Harder, August (1774-1813)
Ergebnung. Gedicht von Salis, mit Begleitung
der Guitarre.

Leipzig, Bey Hoffmeister et Kühnel (Bureau
de Musique [1804] (Hill)

Eudora, oder Lieder, Romanzen und Balladen
für Freunde und Freundinnen des deutschen
Gesanges und der Guitarre, Erstes Heft.

Leipzig u: Berlin, Im Kunst -u: Industrie-Comptoir [1813?] (Voice & guitar. Hill)

Tiedges lyr. Gedichte. I.

Berlin: Kunst-und-Industrie [Comptoir] (Title-page missing; songs, piano acc. Hill)

Haydn, Joseph (1732-1809)

Air d'Haydn: Gott erhalte Franz den Kaiser! Varié pour le pianoforte par Muzio Clementi.

Leipzig, Chez A. Kühnel, Bureau de Musique [1809?] (Literal piano solo arr. of slow mov't of string quartet, Op. 76, No. 3. Hill)

Nouvelle sonate pour le clavecin ou pianoforte avec accompagnement d'une flûte ou violon obligé. Oeuvre 94.

A Leipzig, Chez C. F. Peters, Bureau de Musique [after 1814] (Parts; arr. of string quartet in E flat major, Op. 76, No. 6, without minuet; reprinted from the Hoffmeister & Kühnel plates of 1801. Hill)

III Quatuors pour deux violons, alto, et violoncelle.

À Vienne, Chez Hoffmeister et comp.; à Leipzig, Au Bureau de Musique [1801] (Parts; Op. 9, Nos. 1-3. Hill)

Sonate pour le clavecin ou piano forte avec accompagnement d'une flute ou violon obligé. Oeuvre 87.

A Leipzig, Chez C. F. Peters [after 1814] (Parts; arr. of string quartet in C major, Op. 74, No. 1, without minuet; reprinted from the Hoffmeister & Kühnel plates of 1801. Hill)

Hiller, Johann Adam (1728-1804)

Odes des Horaz, in Musik gesetzt und dem Herrn Geheimden Kriegsrath D. Carl Wilhelm Mueller gewidmet.

Leipzig, Gedruckt bey Johann Gottlob Immanuel Breitkopf, 1778. (Piano 2 hands with interlinear text; at head of title; "Horatii Carmen ad Aelivm Lamiam"; with German translation by Jakob Friedrich Schmidt. Hill)

Poltis, oder Das Gerettete Troja; eine Operette in drey Akten.

Leipzig, Im Schwicker'schen Verlage [1782] (Piano 2 hands with interlinear text; pages 1-4 lacking & replaced by ms. Hill)

Hindmarsh, John (ca. 1755-96)

The favorite grand march as performed by the Staffordshire band. Dedicated to the Earl of Uxbridge. Composed and arranged for the piano forte.

London, Printed by Longman and Broderip [ca. 1795] (Band score & arr. for piano solo. Hill)

Hoffmeister, Franz Anton (1754-1812)

Concert pour le fortепiano, ou clavecin avec deux violons, 2 obois, 2 cors, viole, et basse.

A Vienne, A son magazin [1786] (Parts; in BUC dated ca. 1790. Hill)

Concert pour le fortепiano ou clavecin avec deux violons, 2 obois, 2 cors, viole, et basse.

A Vienne, A son magazin [ca. 1790] (Piano part only. Hill)

Quintette pour le clavecin, ou pianoforte, violon, 2 violes, è violoncelle.

A Viennè [sic], Chès Hoffmeister [1786?] (Parts; not in BUC. Hill)

III sonates pour le fortепiano, ou clavecin.

A Vienne, Chez Hoffmeister [178-?] ("Oeuvre 7"; not in BUC. Hill)

Three trios for two violins and a violoncello. Opera 22.

London, Engraved, printed & sold by E. Riley [ca. 1798] (Parts. Hill)

Hook, James (1746-1827)

The Prince of Wales's march. Performed by the Duke of York's band.

London, Printed & sold by Preston & son [ca. 1790] (Piano solo. Hill)

Hummel, Johann Nepomuk (1778-1837)

La sentinelle, variée pour le chant, pianoforte, * violon, guitare concertant, et violoncelle ad libitum. Oeuvre 71.

Vienne, Chez S. A. Steiner [1815?] (Part for voice & piano only. Hill)

Hurka, Friedrich Franz (1762-1805)

Lieder mit Begleitung des Claviers. 4te Lieferung.

Braunschweig, Im musikalischen Magazine auf der Höhe [180-?] (Hill)

Kittel, Johann Christian (1732-1809)

Grosse Praeludien für die Orgel. II. Abtheilung.

Leipzig, Bei, A. Kühnel, Bureau de Musique [1810?] (Hill)

[Kocžwara, Franz] (1730-91)

The agreeable surprise; a favorite sonata for the piano forte, or harpsichord, consisting of Irish, English, French, Scotch & German airs, by the author of the Battle of Prague.

London, Printed & sold by Preston & Son [179-?] (Not in BUC. Hill)

The Battle of Prague; a favorite sonata for the harpsichord or piano forte, with accompaniments.

London, Printed & sold by Preston & Son [ca. 1795] (Hill)

Kospoth, Otto Carl Erdmann (d. 1817)

Sei quartetti concertanti per due violini, viola e violoncello, composti e dedicati al signore Giuseppe Haydn, maestro di capella di S. A. il Principe d'Esterhazy dal O. C. E. Barone di

Kospoth. Opera VIII.

In Offenbach sul Meno, Presso Giovanni André [1789] (Parts; not in BUC. Heineman)

Krebs, Ehrenfried Christian Traugott (fl. ca. 1780)

Sammung einiger der vorzueglichsten Kirchengesaenge mit Veraenderungen herausgegeben.

Leipzig, Gedruckt bey Johann Gottlob Immanuel Breitkopf, 1787. (Organ; not in BUC. Hill)

Kunzen, Friedrich Ludwig Aemilius (1761-1817)

Das Fest der Winzer, oder Die Weinlese; eine Oper, in Musik gesetzt und fürs Klavier eingebettet von Fried. Ludewig Aemil Kunzen.

Leipzig, Bei C. F. Peters, Bureau de Musique [after 1814] (Piano-vocal score; reprinted from the Kühnel plates of 1813. Hill)

Liste, Anton (1772-1832)

Grande sonate pour le piano-forté.

A Zuric, Chez J. George Naigueli & Compe. [1810?] (Hill)

McLean, J.

The Bagshot quick march.

London, Printed by Longman and Broderip [ca. 1795] (Band score, with piano solo of different piece. Hill)

Marot, Clément (1495?-1544) and Bèze, Théodore de (1519-1608)

Les Pseaumes de David, mis en rime françoise.

Se vendent à Charenton, par Pierre Des-Hayes, & Anthoine Cellier, demeurans à Paris, M.DC.LV. (Melodies only, by Claude Goudimel; contemporary, gold-tooled leather binding. Batchelder coll.)

Matielli, Giovanni Antonio (fl. ca. 1783)

Trauer Ode auf den Tod der unvergesslichen Künstlerinn Cathrina Iaquet von J. Peranet.

Wien, Herausgegeben und zu haben bei Christoph Torricella [178-?] (Song, piano acc.; not in BUC. Heineman)

Mozart, Wolfgang Amadeus (1756-91)

Ariette avec variations pour le clavecin ou piano forte. No. 3.

A Vienne, Chez Artaria compe. [1786] (1st edition; KV & KEV 455. Hill)

Cantata, Davidde penitente, con l'orchestra, Parte I [i.e., II] Partitura. Osterkantate mit einer Parodie von J. A. Hiller.

Leipzig, Bei Hoffmeister & Kühnel Bureau de Musique [1805] (Incomplete; Italian & German text; KV & KEV, 8 & 9; Hill)

Differentes petites pieces pour le forte-piano tirées des oeuvres de W. A. Mozart. No. 3.

A Vienne, Chez Jean Traeg [1798?] (Contents: *Andante* from slow mov't of string quartet in D minor, KV 421; *Allegretto* from "Vedrai, carino" in *Don Giovanni*, KV 527, 19; *Larghetto* from "Deh se piacer mi vuoi" in *La clemenza di Tito*, KV 621, 2; *Menuetto allegretto* from the *Gran Partita*, KV 361; *Larghetto* from "Non, più di fiori" in *La clemenza di Tito*, KV 621, 23; *Laendler* from *Six ländlerische Tänze*, KV 606, 4. Hill)

Fantaisie pour le piano-forté. A Offenbach s/m, Chez Jean André [1810?] (KV 396. Hill)

A grand march in the opera of Il flauto magico, adapted for the piano-forte & violin.

London, Printed for Rt. Birchall [181-?] (From scene 8 in act II, in the finale, "Wir wandelten durch Feuergluthen"; score. Hill)

Grande sonate à quatre mains pour le forte-piano. Nro. III.

A Leipzig, Chez A. Kühnel (Bureau de Musique) [1807] (In F major; KV & KEV 497. Hill)

Misericordias Domini, Partitur.

Leipzig, Bei A. Kühnel, Bureau de Musique [1811] (1st edition? KV 222, KEV 205a. Hill)

Ottetto pour 2 hautbois, 2 clarinettes, 2 bassons et 2 cors. (Edition originale).

Leipzig, Chez A. Kühnel, Bureau de Musique [1811?] (Parts; KV 388, KEV 384a; 1st published as "Sérénade." Hill)

Rondeau pour le piano-forte. No. IV.

À Leipsic, Au Bureau de Musique [1807] (KV 312, KEV 189i; Hill)

Rondeau pour le piano-forte. No. V.

À Leipsic, Au Bureau de Musique [1807] (KEV Anh. 205. Hill)

Symphonie à moyen orchestre. No. 1 (oeuvre posthume).

Leipzig, Chez A. Kühnel, Bureau de Musique [1811] (In A major; parts; KV 201, KEV 186a; 1st edition. Hill)

- Müller, August Eberhard (1767–1817)
 Sammlung von Orgelstuecken, enthaltend
 zweolf leichte und sechs schwerere Saetze.
 Erstes Heft.
 Leipzig, Bey Breitkopf und Haertel, 1798.
 (Not in BUC. Hill)
- Mussini, Natale (1765–1837)
 Sei canoni dedicati à Sua Maestà la Regina
 Madre di Prussia. Opera VI.
 [Berlin, 1801?] (Three voices, unacc.; not in
 canon style. Hill)
- Nikolai, David Traugott (1733–1800)
 Fantasie und fuge fuer die Orgel.
 Dresden und Leipzig, In Commission der
 Breitkopfischen Buchhandlung, 1789. (Hill)
- Nicolai, Johann Georg (1720–88)
 Choral-Vorspiele ueber verschiedene Kir-
 chengesaenge.
 Rudolstadt, Auf Kosten des Verfassers,
 gedruckt bey Johann Gottlob Immanuel Breit-
 kopf in Leipzig, 1783. (Organ; not in BUC.
 Hill)
- Paér, Ferdinando (1771–1839)
 L'amor timido. Schüchterne Liebe. Cantata
 a voce sola di soprano con accompagnamento di
 pianoforte. Mit untergelegtem deutschen Text.
 Op. V.
 In Lipsia, Presso A. Kühnel (Bureau de
 Musique [1807]) (Hill)
- Pohlenz, August
 Der kleine Tambour. Gedicht von W. Ger-
 hard. Für eine Singstimme mit Begleitung des
 Piano-Forte.
 [n. pl.] Auf Kosten des Componisten [n. d.]
 (Hill)
- Presson, Andreas (1637–1701)
 Das Klagen der buessenden Seel, oder die so
 genante Pia Desideria, erstliche von P.
 Hermanno Hugone der Societ. Jesu in
 lateinische Kunst-Verss, anjetzo von Magistro
 Andrâ Presson, Volcacense Francone. Editio,
 prima.
- Bamberg, In Verlegung dess Authoris, 1672.
 (Music in 4 parts, on separate staves. Heine-
 man)
- Rembt, Johann Ernst
 Leichte triomässige Choralvorspiele für die
 Orgel. Zweites Heft.
 Leipzig, Beý Breitkopf & Härtel [ca. 1798]
 (Not in BUC. Hill)
- Sechs Trios für die Orgel. Zweyte Samm-
 lung.
 Leipzig, Bey Breitkopf und Härtel [180– ?]
 (Hill)
- Sechs Trios für die Orgel. Sr. wohlgebohrnen
 dem Herrn Kapellmeister Carl Philipp Emanuel
 Bach in Hamburg ehrfurchtsvoll zugeeignet.
 Dresden und Leipzig, Bey Johann Gottlob
 Immanuel Breitkopf, 1787. (Hill)
- Ries, Ferdinand (1784–1838)
 Concerto pour le pianoforte avec accompagne-
 ment de 2 violons, 2 clarinettes, 1 flûte, 2 bas-
 sions, 2 cors, 2 trompettes, timbales, alto et basse.
 Dedié à Son Altesse Impériale Rodolphe,
 Archeduc d'Autriche. Oe. 42.
- A Leipzig, Chez C. F. Peters, Bureau de
 Musique [after 1814] (Parts; reprinted from
 Kühnel plates of 1813? Hill)
- Righini, Vincenzo (1756–1812)
 Dodici ariette com [sic] accompagnamento di
 forte-piano. XII Lieder mit Begleitung des
 Forte-Piano
 Mainz, Bey Carl Zulchner [181– ?] (Text in
 German & Italian. Hill)
- Douze ariettes avec accompagnement de
 pianoforte. Paroles italiennes & allemandes.
 Oeuvre 7, liv. 1.
 Hambourg, Chés J. A. Böhme [ca. 1800] (Con-
 tains Nos. 1–6. Hill)
- Six romances pour le piano-forte avec ac-
 compagnement de violon. Paroles du Comte
 Alexandre de T-Y. Oeuv: XIII.
- Hambourg, Chés Jean Auguste Böhme [n. d.]
 (Score; also another edition with no imprint.
 Hill)
- V. Righini's Nachlass von Gesang Composi-
 tionen mit Begleitung des Pianoforte. Drittes
 Heft, enthält fünf italienische Gesänge.
- Berlin, In der Schlesingerschen Musikhand-
 lung [1813?] (Hill)
- Rouget de l'Isle, Claude Joseph (1760–1836)
 Hymne des Marseillois.
 A Coutances, De l'imprimerie de J. N. Agnès,
 l'an premier de la République Française [1792]
 (Text & melody. Batchelder coll.)
- Rohrmann, Heinrich Leopold
 Sammlung zweckmaessiger Choralvorspiele,
 fuer geuebte und ungeuebte Orgelspieler. Mit
 einem Anhange von schicklichen Orgelstuecken,
 zum Gebrauch nach geendigter oeffentlichen
 Gottesverehrung.
 Halle, Verlegt und gedruckt bei Johann
 Christian Hendel, 1803. (Hill)
- Romberg Bernhard (1767–1841)
 Morgenphantasie und Hoffnung des Wieder-
 sehens.

- Hamburg, Bey G. Vollmer [n. d.] (Song, piano acc. Hill)
- Quatuor No. Lv, pour deux violons, alto et violoncelle. Oeuv. 12.
- À Leipzig, Chez A. Kühnel (Bureau de Musique) [1807?] (Parts. Hill)
- Schulz, W. F.
- Lieder am Clavier. Ihro Koeniglichen Hoheit der Prinzessin Augusta von Preussen unterthaenigst zugeeignet.
- Berlin, Im Verlage der Rellstabschen Musik-handlung und Musikdruckerey [n. d.] (Hill)
- The Sky Lark: being an elegant collection of the best and newest songs in the English language.
- London: Printed for J. Walker [etc.] 1813. (Songster, words only. Heineman)
- Spoehr, Ludwig (1784–1859)
- Variations pour le violon accompagnées d'un second violon, alto et basse. Oe. VI.
- À Leipzig, Chez A. Kühnel, Bureau de Musique [1806?] (Parts. Hill)
- Deux quatuors pour deux violons, alto et violoncelle, Op.15.
- À Leipzig, Chez A. Kühnel (Bureau de Musique) [1809?] (Parts. Hill)
- Deux quatuors pour deux violons, alto et violoncelle. Oeuv. IV.
- À Leipzig, Chez A. Kühnel (Bureau de Musique) [1806?] (Parts. Hill)
- Variations pour le violon accompagnées d'un second violon, also et basse. Oe. VIII.
- À Leipzig, Chez A. Kühnel, Bureau de Musique [1807?] (Parts. Hill)
- Spontini, Gasparo (1774–1851)
- Trois duos italiens avec paroles françaises.
- A Paris, Chez Auguste Le Duc et compagnie [180– ?] (Soprano & tenor; text in Italian & French; piano or harp acc. Hill)
- Deux sonates suivies d'une fugue pour le piano forte.
- A Zuric, Chez Jean George Naigueli [180– ?] (8e. suite du Répertoire [sic] des clavecinistes." Hill)
- Stecher, Marian (b. 1760)
- VI Fughe per l'organo, o cembalo.
- In Lipsia, Presso Breitkopf e Härtel [ca. 1800] (Hill)
- Steibelt, Daniel (1765–1823)
- Air favori de Léonce, varié pour piano-forte. Oeuvre 66.
- A Offenbach s/M, Chez Jean André [ca. 1809] (Hill)
- Caprice sur un air de Mozart pour le pianoforte.
- Leipzig, Au Bureau de Musique de C. F. Peters [1817?] (Fantasy based on "Non più andrai," KV 492, 9. Hill)
- La Coquette; sonate pour le clavecin, ou piano forte. Oeuvre 9me.
- A Offenbach sur le Mein, Chez I. André [1793?] (Not in BUC. Hill)
- Enfant cheri des dames; air varié pour forte-piano avec violon et violoncelle. Oeuvre 32.
- A Offenbach s/M, Chez Jean André [1797?] (Parts; not in BUC. Hill)
- Fantaisie militaire et variations sur l'air de la Sentinelle, musique d'A. Choron.
- A Paris, Chez Auguste Le Duc et compagnie [180– ?] (Hill)
- A favorite waltz for the piano forte.
- London, Printed & sold by Rt. Birchall [180– ?] (Hill)
- Grande concerto pour le piano-forte. 5eme concerto.
- [Paris, Erard, ca. 1800] (Piano part only. Hill)
- Grande sonate pour le piano-forte. Composées [sic] et dédiées à Madame Bonaparte.
- Leipsic, Chez Breitkopf & Härtel [1824?] (Hill)
- Grande sonate pour le piano forte. Op. 85.
- À Leipsic et Berlin, Au Bureau des Arts et d'Industrie [180– ?] (Hill)
- Trois grandes sonates pour clavecin ou forté-piano. Oeuvre 7me.
- A Paris, Chez Sieber [ca. 1798] (Hill)
- Mélange d'airs et de chants de divers caractères en forme de scène, arrangés pour le piano-forte. Oeuvre X.
- A Paris, Chez Boyer [178– ?] (Not in BUC. Hill)
- Nouveau pot pourri [sic] pour le piano.
- A Paris, Chez Melles Erard; A Lyon, Chez Garnier [1801?] (Hill)
- Ouverture de l'opéra: Roméo et Juliette, nouvellement arrangé pour le pianoforte avec accompagnement de violon et violoncelle.
- A Leipsic, Chez Breitkopf & Härtel [1826?] Parts. Hill)
- Pot pourri d'airs connus arrangés pour clavecin où piano-forte.
- A Paris, Chez Miles Erard [1801?] (Hill)

- Dixhuitième pot-pouri [sic] pour le piano.
A Paris, Chez Mesdemoiselles Erard [ca. 1800] (Hill)
- Dix-neuvième pot-pouri [sic] pour le piano.
A Paris, Chez Mlles Erard [1801?] (Hill)
- Rondo pastoral pour le piano forte.
À Paris, Chez Miles Erard [ca. 1802] (Hill)
- A selection of favorite airs in the grand ballet called *Le jugement du berger Pâris*, as performed with the greatest applause at the King's Theatre.
London, Printed & sold by J. Dale [1804?] (Piano solo. Hill)
- Sonate pour le piano forte. Oeuvre 60.
A Paris, Chez Pleyel [ca. 1805] (Hill)
- Douze waltzes pour le forte piano avec accompagnement de tanbourin et triangle. Op. 36.
A Paris, Chez Pleyel [1799?] (Parts. Hill)
- Tag, Christian Gotthilf (1735–1811)
Zwoelf kurze und leichte Orgelvorspiele nebst einer Orgelsinfonie fuer die Orgel mit einem Klavier. Erste Fortsetzung.
Leipzig, In der Breitkopfischen Musikhandlung [1794?] (Not in BUC. Hill)
- Vierling, Johann Gottfried (1750–1813)
48 leichte Choralvorspiele. Zweites Heft.
Leipzig, Bei Breitkopf und Härtel [ca. 1800] (Hill)
- XXX leichte dreystimmige Orgelstücke.
Leipzig, Bei A. Kühnel (Bureau de Musique) [1807?] (Hill)
- Sammlung leichter Orgelstuecke nebst einer Anleitung zu Zwischenspielen beim Choral. Erster [-zweyter] Theil.
Leipzig, Bey Breitkopf und Härtel [ca. 1798] (Also another issue of the 2nd part. Hill)
- Wanhal, Johann Baptist (1739–1813)
Variationi per il fortepiano, ô clavicembalo col'un violino *ad libitum*.
A Vienna, Presso Hoffmeister [1786?] (Parts; not in BUC. Hill)
- Weis, F. X.
XII deutsche Lieder beim Clavier zu singen.
Augsburg, In der Gombartischen Musik Handlung [1799?] (Hill)
- Werner, Johann Gottlob (1777–1822)
Vierzg Orgelstücke für angehende und ungebüte Orgelspieler nebst Bemerkungen über Orgelregister, Applicatur, etc. In 2 Abtheilungen.
- Leipzig, Bey A. Kühnel, Bureau de Musique [1806? & 1812?] (Also re-issue by C. F. Peters after 1814. Hill)
- Vierzg Orgelstücke für angehende und ungebüte Orgelspieler nebst Bemerkungen über Orgelregister, Applicatur, &c.
Linz, In der Academischen Kunst Musik und Buchhandlung [n.d.] (Hill)
- Wyvill, Zerubbabel (1763–1837)
The Berkshire march, in 8 parts, composed for the Berkshire Militia at the desire of the Right Honble. the Earl of Radnor.
London, Printed and sold for the author by Messrs Longman and Broderip [1793] (Band score & piano solo. Hill)

Dramatic Full Scores and Librettos

For many years one of the Music Division's proudest boasts has been its collection of operatic material, and in this broad category the full orchestral scores (down to the present) and the librettos (printed before 1800) are remarkably complete. The holdings, indeed, are so complete that it is often difficult to find items to augment them. During the past year, however, a number of interesting examples were obtained, as the following lists demonstrate.

A. Scores

Britten, Benjamin (b. 1913)

A Midsummer Night's Dream. Ein Sommernachtstraum. Opera in three acts, Op. 64. Libretto adapted from William Shakespeare by Benjamin Britten and Peter Pears. Deutsche Übertragung nach A. W. v. Schlegel, eingerichtet von Ernst Roth.

London: Hawkes & Son, Ltd. [c1961] ("This opera was written for the opening of the rebuilt Jubilee Hall, at the Aldeburgh Festival, on June 11th, 1960.")

Gluck, Christoph Willibald von (1714–87)

Armide; drame héroïque, mis en musique par Gluck. Représenté pour la première fois, par l'Académie Royale de Musique le 23. septembre 1777.

A Paris, Chez Boieldieu jeune [181–?] (Bears bookplate of W. J. Henderson. Batchelder coll.)

Henze, Hans Werner (b. 1926)

Elegy for young lovers; opera in three acts by Wystan H. Auden and Chester Kallman.

Mainz: B. Schott's Söhne [etc., etc., c1961] (Commissioned by the Süddeutscher Rundfunk, Stuttgart & dedicated to the memory of Hugo von Hofmannsthal)

Legarde, Pierre (b. 1717)

Aeglé; ballet en un acte, représenté devant le Roi sur le Théâtre des Petits Appartemens, A Versailles, le 13 Janvier 1748, et repris le 25 Fevrier 1750, et mis au Théâtre de l'Académie Royale de Musique, le 18 Fevrier 1751. Dedié à Madame la Marquise de Pompadour.

A Paris, Chés l'auteur [etc., 1751?] (Heinemann)

Patch, Harry (b. 1901)

Water! Water! An intermission with prologues and epilogues.

(Repro. of composer's holograph, c1961) (With typed libretto and directions)

Purcell, Henry (1659–95)

Dido and Aeneas; opera in three acts. Realised and edited by Benjamin Britten and Imogen Holst. Libretto by Nahum Tate. German translation by Ludwig Landgraf.

London: Hawkes & Son, Ltd., c1961. (Text in English & German; 1st performed in Dec. 1689)

Wagner, Richard (1813–1883)

Der fliegende Holländer; romantische Oper in 3 Aufzügen.

Berlin und Dresden: C. F. Meser (Adolph Fürstner) [1877] (This copy No. 40 "als Manuscript gedruckt" for Augener & Co., in London and assigned to this firm on April 21, 1877; 1st performed in Dresden, Jan. 2, 1843)

Weber, Carl Maria von (1786–1826)

Robin des bois. Freyschuetz. Romantische Oper in 3 Acten.

(Ms., once owned by Gounod whose signature it bears; 1st performed in Berlin, June 18, 1821; 1st performed in Paris as "Robin des bois," Dec. 7, 1824)

Zemlinsky, Alexander von (1872–1942)

Der Kreidekreis; Oper in 3 Akten (7 Bildern). Dichtung von Klabund.

[Wien Universal-Edition, c1933. ("Klabund" is pseud. of A. Henschke; 1st performed in Zürich, Oct. 14, 1933)]

B. Librettos

Arrighi, Pier-Domenico

L'Amor fra l'armi; dramma giocoso. Da

rappresentarsi del Teatro della Piazza Vecchia di S. M. Novella nella primavera dell'anno 1782.

In Firenze, Nella Stamp. degli Fredi Pecchioni [1782?] (Heinemann)

Bach, Carl Philip Emanuel (1714–1788)

Die Israeliten in der Wüste; ein Oratorium. [n. p., n. d.] 1783. (Hill)

Bertoni, Ferdinando Gioseffo (1725–1813)

Creonte; dramma per musica. Da rappresentarsi nel Ducal Teatro di Corte il carnavale dell'anno 1776.

In Modena, Per gli eredi di Bartolomeo Soliani [1776] (Heinemann)

Bourgeois, Louis Thomas (1676–1750)

Les plaisirs de la paix; balet, représenté pour la première fois par l'Académie Royale de Musique la lundi vingt-neuvième Avril 1715.

A Paris, Chez Pierre Ribou, M.DCC.XV. ("Catalogue des livres nouveaux" at end. Heineman)

[Brassac, René de Béarn, Marquis de]

L'Empire de l'amour; ballet heroïque, représenté par l'Academie Royale de Musique, pour la première, le 14 d'Avril 1733. Remis au Théâtre, avec changements, et additions; le jeudi 25 May 1741.

A Paris, De l'imprimerie de Jean-Baptiste-Christophe Ballard, M.DCCXLII. (Heinemann)

[Bury, Bernard de] (1720–86)

Les caractères de la folie; ballet, représenté pour la première fois, par l'Academie Royale de Musique, le mardi 20 août 1743.

A Paris, De l'imprimerie de Jean-Baptiste-Christophe Ballard, M.DCCXLIII. (Heinemann)

Cimarosa, Domenico-Nicola (1749–1801)

L'Italiana in L'ndra; dramma giocoso per musica. Da rappresentarsi nel Teatro de' Signori Cavalieri Associati d'Imola, il carnevale dell'anno 1786.

In Faenza, Nella stamperia dell'Archivio, MDCCCLXXXV. (Dated on 2nd title page; MDCCCLXXXVI. Heineman)

Dalayrac, Nicolas (1753–1809)

Nina, ou La Folle par amour; comédie en un acte, en prose, mêlée d'ariettes. Représentée, pour la première fois, par les Comédiens Italiens ordinaires du Roi, le 15 Mai 1786.

A Paris, Chez Brunet, M.DCC.LXXXVI. (Heinemann)

Galuppi, Baldassare (1706–84)

Demofoonte; dramma per musica del celebre signor abate Pietro Metastasio, poeta cesareo. Da rappresentarsi nel Teatro Formagliari la primavera dell'anno 1756.

In Bologna, Per il Sassi successore del Benacci [1756] (Heineman)

Gluck, Christoph Willibald (1714–87)

Orfeo ed Euridice; dramma per musica. Da rappresentarsi in una accademia nel nobile casino in Bologna la sera delli 16. Febbraro 1788.

In Bologna, Nella stamperia del Sassi [1788] (Heineman)

[Händel, Georg Friedrich] (1685–1759)

Parthenope; an opera, as it is perform'd at the King's Theatre in the Hay-Market.

London; Printed by T. Wood, MDCCXXX. (Title-page & text in English & Italian. Heineman)

Haydn, Joseph (1732–1809)

Die Schöpfung; Oratorium in drei Abtheilungen.

Wien: Gedruckt bei Anton Pichler's sel. Witwe, 1839. (Gift, Oswald Konas)

[Matho, Jean Baptiste] (ca. 1660–1746)

Arion; tragedie, représentée pour la premiere fois par l'Academie Royale de Musique le mardi dixième Avril 1714.

A Paris, Chez Pierre Ribou, M.DCC.XIV. ("Catalogue des livres nouveaux" at end. Heineman)

[Monsigny, Pierre Alexandre] (1729–1817)

Rose et Colas; comedie en un acte, prose et musique. Représentée, pour la premiere fois, par les Comédiens Italiens Ordinaires du Roi, le 8 Mars 1769 [sic]

A Paris, Chex Claude Herissant, M.DCC.-LXIV. (Heineman)

[Montclair, Michel Pignolet de] (1666–1737)

Les festes de l'été; ballet, représenté pour la premiere fois par l'Academie Royale de Musique le vendredi douzième Juin 1716.

A Paris, Chez Pierre Ribou, MDCCXVI. ("Catalogue des libres nouveaux" at end. Heineman)

Nasolini, Sebastiano (1768-before 1806)

La Morte de Cleopatra; tragedia per musica del signr. A. S. Sografi. Da rappresentarsi nel nobilissimo Teatro Venier in San Benedetto per la fiera dell'Ascensione dell'anno 1794.

In Venezia, Nella stamperia Valvasense [1794] (Heineman)

Predieri, Luca Antonio (1688–1767)

Cesare in Egitto; dramma. Da rappresentarsi in Roma nella sala de' Signori Capranica il carnevale dell'anno 1728.

In Firenze, Per Michele Nestenus [1728] (Heineman)

Rameau, Jean Philippe (1683–1764)

Castor et Pollux; tragédie en cinq actes, représentée, pour la première fois, par l'Academie-Royale de Musique, le 24 Octobre 1737. Reprise le 8 Janvier 1754, le mardi 24 Janvier 1764, & le mardi 21 Janvier 1772.

A Paris, Aux dépens de l'Académie, Chés de Lormel, M.DCC.LXXII. (Heineman)

Dardanus; tragedie, représentée pour la première fois, par l'Academie Royale de Musique, le jeudi dix-neuf Novembre 1739.

A Paris, De l'imprimerie de Jean-Baptiste-Christophe Ballard. (Heineman)

Samson; opera. 1732.

[A Gotha, Chez Charles-Guillaume Ettinger, 1785] (5-act opera with prologue; text by Voltaire; composed 1733? but not performed; music used in subsequent works; this edition from "Oeuvres complètes de Voltaire, tome neuvième." Batchelder coll.)

Rossini, Gioacchino Antonio (1792–1868)

Othello; a tragic opera, in two acts, as performed at the New-York Theatre.

New-York, Published by E. M. Murden, 1826. (Final page lacking; text in Italian & English; printed for the first season of Italian opera in New York, featuring Malibran & Garcia. Batchelder coll.)

[Royer, Joseph Nicolas Pancrace] (d. 1755)

Le Pouvoir de l'amour; ballet, représenté pour la première fois, par l'Academie Royale de Musique, le mardi vingt-troisième jour d'avril 1743.

A Paris, De l'imprimerie de Jean-Baptiste-Christophe Ballard, M.DCCXLIII. (Heineman)

Sarti, Giuseppe (1729–1802)

Medonte, Re d'Epiro; dramma per musica. Da rappresentarsi nel teatro dei cinque sigg. Condomini di Sinigaglia in occasione della fiera del corrente anno MDCCCLXXXIII.

In Firenze, Nella stamperia Bonucciana, MDCCCLXXXIII. (Heineman)

[1794]

entarsi
ica il

[1728]

actes,
Acade-
1737.
anvier

nés de

a pre-
que, le

ptiste-

tinger,
xt by
rmed;
dition
tofme

s per-

1826.
nglish;
era in
Garcia.

)

é pour
ale de

d'avril

ptiste-

Heine-

musica.

ce sigg.

a fiera

cianiana,

Spontoni, Carlo

La Passione di Gesù Cristo; Componimento sacro del sigr. abate Pietro Metastasio. Da reappresentarsi la seconda festa di Pasqua dell'anno 1788 nella sala delli signori accademici armonici uniti.

Bologna, Nella stamperia del Sassi [1788] (Heineman)

Americana

Great satisfaction was derived from acquisitions which reflect the early musical manifestations and activities of the United States. Occupying a unique position among the country's libraries, the Library of Congress has a special responsibility to enlarge its holdings of American imprints, and the art of music (though largely derived from Europe) offers no exception. Early America utilized music to express worship, humor, patriotism, and any number of other sentiments, and our musical life was healthy and widespread. The following selection of notable items attests this fact.

One of the popular entertainers of the country in the Civil War period seems to have been W. B. Harrison, who called himself "the celebrated *improvisatore* and comic vocalist" as he toured the land and appeared in various theaters. *Harrison's Comic Songster* (New York, Dick & Fitzgerald [1862?]) is an attractive little booklet containing the words of many songs that were prime favorites in their day. It was acquired with funds provided by the Heineman Foundation.

From the R. S. Hill bequest came another popular song collection, much earlier in date, which includes the melodies with the words. It is Samuel Larkin's *The Nightingale* (Portsmouth, Printed for William and Daniel Treadwell, 1804), "a collection of the most popular, ancient, and modern songs." The compiler was obviously looking toward the future as he dedicated it "to the young ladies and gentlemen of these states; in the hope that a fostering

patronage will annually produce an improved volume." Two important songs were included: *Ye Sons of Columbia* and *To Anacreon in Heaven*, both sung to the music that became *The Star-Spangled Banner*.

Again with the help of the Heineman Foundation the Library acquired another edition of one of the most important publications in our musical literature. This is the 1807 edition of *The Easy Instructor*, by William Little and William Smith, published in Albany by Webster, Skinner and Steele. This book, in various editions, had a tremendous effect upon our early singing schools and furthered the public's knowledge of the rudiments of music. Only four other copies of this book are known.

Manuscript sources, too, are precious, and an extremely interesting collection of hymns, mostly written in four parts, was the gift of Mrs. Dudley C. Jackson. There are at least two handwritings in the book, and possibly three. It seems to date from ca. 1790, and an interesting typewritten note (laid inside the front cover) confirms this. The note is sufficiently interesting to quote in full: "This hymnal was the property of Darling Beach who married Keturah Green, daughter of the pastor of the church where the book was used. It dates back to the late 1700's or earlier and was used at Hanover, N.J. The church served as a hospital during the Revolution, when Washington's troops at nearby Morristown contracted smallpox. Keturah's brother, Ashbul Green, served as chaplain under Washington, and later was president of the College of New Jersey (now Princeton)." The signature of Darling Beach appears on the flyleaf.

Extremely rare (only two other copies are known) and of great importance is the third edition "greatly improved and enlarged" of *A Selection of Sacred Harmony*. It was published in Philadelphia

by John M'Culloch in 1790, and contains "lessons explaining the gamut, keys, and characters used in vocal music; and a rich variety of tunes." The music is for four voices, printed in open score. In the past this compilation was attributed to Andrew Adgate, but recent research tends to show that he was not connected with it. Whoever was responsible for the book had a real instinct for promotion, for he inserted this phrase on the title page: "approved of by the most eminent teachers of church music."

Another songster of some interest is *The Songster's Museum* or "a new selection of the most popular songs, moral, sentimental, humorous, and patriotic," which came from the press of the G. J. Loomis company (Albany) in 1822. Still another originated in Boston in 1807, published by Ephraim C. Beals under the title of *Victory, or British Harmony*, which purported to be "a collection of new songs, sung at the London theatres, with unbounded applause." Pages 69-70 are lacking in this copy, but it is a rare item nevertheless. A third songster completes this group. It is *The Vocal and Rhetorical Cabinet*, "containing a collection of the most admired songs & recitations; as sung and recited at theatres and harmonic meetings." Published in Alexandria (presumably Virginia) in 1821 by Alexander J. Davis, it is an additional example of a musical publication coming from a musical out-of-the-way place. All three of these interesting items were obtained with Heine-man funds.

As a result of the recent dispersal of the Batchelder Collection the Music Division now finds itself in possession of an extraordinarily rare copy of *The Grounds and Rules of Musick Explained* by Thomas Walter (1696-1725), which was published in Boston in 1746 by Samuel Gerrish. The first edition (issued in 1721) was the second singing book to appear in America,

and it played a highly significant role for many years. The music in the volume just received is for three voices, unaccompanied, printed in open score. At the back are 15 leaves of manuscript music, the writer unidentified, which are four-part settings of texts chiefly drawn from the Psalter, as are the texts on the printed pages.

Young folks were not neglected when religious instruction was disseminated by our ancestors, and Isaac Watts (1674-1748) provided the inspiration for a charming little volume entitled *Divine Songs, Attempted in Easy Language for the Use of Children* (words only). It was published in Baltimore by Warner & Hanna in 1801, and is another choice item coming to the Music Division from the Batchelder Collection.

Miscellaneous

The miscellaneous material (manuscripts, publications, curiosa, etc.) received during the past year, eluding strict inclusion in the preceding categories, was remarkably rich and varied.

A wealth of material pertaining to Edward Alexander MacDowell (1861-1908) came from Miss Nina Maud Richardson who, in turn, received it from Mrs. MacDowell (1857-1956), herself a leading figure in American musical life. The collection is so large and so brilliant that it may take some years before its true significance, musically and historically, can be determined. Suffice it to say now that there are more than a score of the composer's musical holographs, a vast amount of autograph correspondence and drafts therefor, and a huge amount of documentation relating to MacDowell and his activities. Inasmuch as MacDowell created for himself—and still occupies—a unique position in the annals of American music, it will be readily understood how important this collection is. The brevity of this

reference results from the fact that the material has not yet been explored and so cannot yet be properly described and used.

For the last several years the name of Richard Rodgers has been encountered frequently in this *Journal*, and inevitably the name of Oscar Hammerstein II appears at the same time. Mr. Hammerstein, born in 1895, died much too soon (in 1960), and the collaboration of these two gifted creators came to an end. From Mrs. Hammerstein, however, the Library has just received an enormous collection of his writings, papers, and documentation of every conceivable description. Included are his own copies of scripts to his dramatic spectacles, annotated sources from which the scripts were derived, sketches, contracts, miscellaneous notes, letters, photographs, clippings & press notices, and correspondence both professional and personal. The collection is extremely large and varied and rich, and a more detailed description at this time would be hazardous to undertake, but its coverage is so broad that it is no exaggeration to say that it represents unquestionably a long and vital chapter in the history of American culture and of the musical theater. Here was a man whose mind and pen made the musical comedy socially significant, whose sensitivity reflected the very essence of America, and whose sympathy was contagious to his hundreds of friends and millions of admirers. These qualities live after him both in his accomplishments and in his papers.

A small but enticing assemblage of varied items, obviously once owned by the well-known critic Henry T. Finck (1854-1926), has value both for research and for display. Here MacDowell's name is encountered again, for one of the most interesting objects is the printer's proof of the composer's *New England Idyls*, Op. 62, with the composer's autograph corrections. This well-known set of piano solos was

published by the A. P. Schmidt company of Boston in 1902. A delicate, silk-paneled fan, bearing a photograph of a famous New York restaurant of a by-gone day (the Café Martin), recalls an intimate social occasion of unusual distinction. On it are written the date April 14, 1905, and the signatures of Mr. and Mrs. E. A. MacDowell, Mr. and Mrs. H. T. Finck, and three other persons who were obviously in the party.

In 1903 in Copenhagen, Gyldendalske Boghandels Forlag published Gerhard Schjelderup's *Edvard Grieg og Hans Værker* in observance of the Norwegian composer's 60th birthday. The Library has the very copy that Grieg autographed and presented to Finck. In addition to this notable association the book is filled with Grieg's autograph corrections and emendations. It should prove to be a valuable source of authentic information for any one investigating Grieg's career.

There is a large number of autographed photographs of celebrated artists who were pleased to attest their affection for the noted critic. Certain names selected at random will illustrate the extent of his musical friendships: Percy Grainger, Lillian Nordica, the two De Reszkes, Paderewski, Johanna Gadski, Maud Powell, Fanny Bloomfield Zeisler, Geraldine Farrar, Marcella Sembrich, Grieg, Fritz Kreisler, Emma Calvé, Theodore Thomas, Olive Fremstad, Vladimir Safonoff.

In the collection also are two holograph items of unusual interest. The first is a single leaf, detached from or supplementary to E. A. MacDowell's symphonic poem *Lamia*, on which the composer jotted down, in German, the legend giving rise to the music. The other document is extraordinarily interesting, a holograph essay by Ignace Jan Paderewski (1860-1941) entitled *A Few Words on Tempo Rubato*. The great Pole, equally famous as artist and statesman, was surely the most celebrated pianist of his time, and anything he

had to say on interpretation was worthy of attention. Evidently he gave considerable thought to this literary expression (it is written in English), and he surveyed a wide range of musical history—from Frescobaldi to Reger, indeed. The opening and the close of the essay give some slight flavor of his sentiments. At the beginning he wrote: "Rhythm is the pulse of music. Rhythm marks the beating of its heart, proves its vitality, attests its very existence"; and in terminating his remarks he wisely concluded that "Excess of freedom is often more pernicious than the severity of the law." No record of the publication of this essay has yet come to light.

Social elaborateness was more prevalent a half-century ago than today, and this opinion is supported by a banquet menu-program printed on the occasion of a dinner "given by the Lotos Club in honor of Monsieur Camille Saint-Saëns, Mus. Doc. Cantab., Membre de l'Institut de France, Grand Officier de la Légion d'Honneur. Saturday, December 22d, 1906." It is a large folded sheet, autographed by the guest of honor, and inside is laid a separate paper bearing an artistic design of a French medal on which is inscribed "République Française 1870." Surely many notables attended this dinner, but their distinction was temporarily eclipsed by the bountiful and exotic fare that tempted their palates.

For a number of years John Alden Carpenter (1876–1951) was in the forefront of American composers as, with unique success, he combined the two careers of art and commerce. The first career can now be documented much more carefully than ever before because Mrs. Carpenter has presented to the Library three large scrapbooks filled with programs, clippings, criticisms, and occasional professional letters and telegrams, some of them as early as 1912. Among the distinguished letter-writers are C. W. Cadman, G. W. Chad-

wick, Walter Damrosch, Eric De Lamarter, Lawrence Gilman, Percy Grainger, Leopold Stokowski, Bruno Walter, and Bernhard Ziehn.

A large amount of valuable memorabilia pertaining to George Gershwin was received from his brother, and in this, too, the researcher will find a generous supply of essential documentation. Here is the composer's first scrapbook which contains photographs, programs, a partial list of the piano rolls he made, and information he wished to retain. It is interesting to note that he began to collect portraits of "Great pianists of the keyboard," and that the first one to be inserted was Franz Liszt. As a boy and youth Gershwin attended all sorts of concerts with great catholicity of taste (as the programs prove), and this led his brother Ira to write the following communication: "There are a few musicologists who still would like to believe that George 'graduated' from Broadway to Carnegie Hall. However, these concert programs he saved in his early teens show that George had more than a passing interest in the more serious side of music." Here, too, are royalty statements and contracts, a perfect copy of the program of the famous concert of February 12, 1924, when the *Rhapsody in Blue* was launched upon an astonished world, and his first metronome (the key unfortunately lost). Gershwin was inordinately fond of Debussy's music, and in the spring of 1928, he purchased all of the French master's works he could lay his hands on. Sumptuously enclosed in uniform bindings, each volume stamped with the note G (treble clef), these books are also in the assemblage.

Several autographed volumes that were presented by the respective authors to the composer complete the shipment. The first is John Galsworthy's *Maid in Waiting* (London, 1931). Galsworthy, it may be remembered, wrote a play called *Escape*

(1927), and in it he has a character whistle "Lady, Be Good." Another is a copy of *Blues, an Anthology*, issued by W. C. Handy and Abbe Niles in 1926, and both principals signed this presentation exemplar. In 1927 Merle Armitage brought out his fancifully designed *Schoenberg*, and the copy now in the Library was presented to Gershwin by Schoenberg himself. On the flyleaf the elder genius wrote: "Dear Mr. Gershwin I hope this book shows me in so good a shape as does your portrait. Yours Arnold Schoenberg April 1937." (It will be recalled that the famous portrait referred to now hangs in the Music Division Reading Room). Stravinsky: *An Autobiography* was published in New York in 1936, and the Russian master promptly signed a copy for Gershwin. In addition, on a different leaf in the book, he drew a caricature of himself, with great skill and economy of line, and signed it again. Then there is a published piano-vocal score of *The King's Henchman*, by Deems Taylor, which the older composer inscribed to the younger "in friendship and admiration" in 1927. Much has been written about Gershwin's developing skill in orchestration. The ways of genius are inscrutable, but some of his knowledge may have been garnered from the last book to be considered, a copy of Cecil Forsyth's well-known *Orchestration* (London, 1914). There are no annotations in it, but on the flyleaf Gershwin himself wrote: "George Gershwin his book," as if he were especially devoted to it, as indeed he may have been.

Frequent reference has been made to the R. S. Hill bequest, but again it comes to notice in mentioning a number of manuscripts which, although not holograph, are important as sources for study and research. They may be briefly listed.

Bach, Johann Christian (1735-82)

Concerto 56 [sic] per il cembalo: con due violini e basso.

(18th cent. ms. parts; in E flat major, Terry: 2nd set, No. 5; bears stamp of the Stolberg Library, Wernigerode)

Gebhardt

Fuge für die Orgel

(Ms., probably early 19th cent.; on 2 staves)

Himmel, Friedrich Heinrich

Zwölf alte deutsche Lieder des Knaben Wunderhorn, mit Begleitung des Piano-forte knoponirt und den Herren Achim v. Arhim und Clemens Brentano zugeeignet. 27es Werk.

(Early 19th cent. ms.)

Rembt, Johann Ernst

Sechs Trios für die Orgel. Sr: wohlgebohrnen dem Herrn Kapellmeister Carl Philipp Emanuel Bach in Hamburg ehrfurchtsvoll zugeeignet. (Ms., probably late 18th cent.)

Ritter, August Gottfried (1811-85)

Choral-Vorspiele von D: Buxtehude, I: Pachelbel, A: Armsdorf, I. L. Krbs [i.e., Krebs]. 21 Oct. 1833. ("Choral-Vorspiele älterer Meister, Heft IV.")

Praeludien und Fugen für die Orgel von verschiedenen Meistern. 1837. (Composers include: Rolle, Händel, A. Scarlatti, Zazh, Buttstett, Hurlenusch, Seger, J. S. Bach. "Orgel-Tonstücke VII")

Schmoll, Friedrich (d. 1792)

Drei Praeludien mit Fugen für eine Orgel mit zwei oder drei Clavieren. [Copiert von] August Ritter, 18/12, 32.

Sometimes even the catalogs of private libraries are exceedingly important, for they reflect the taste of owners and the fashion of the times. An outstanding example of such a catalog was recently acquired with the aid of the Heineman Foundation. In it is listed the collection of vocal music that was held by a certain Count Rigolay d'Ogny about 1780. It is a neat manuscript of more than 200 pages, bound in handsome, gold-tooled red morocco (surely contemporary), with a coat of arms stamped on the front cover. The penmanship is exquisite, not only as exhibited in the writing of names and titles but also in the decorative title which is distinctive and characteristic. Brief musical

quotations make it useful also as a thematic index of the Count's collection. The size of the library can be judged from the fact that well over 100 composers are listed.

Beside depositing two of his own holographs Igor Stravinsky also sent to the Library an impressive manuscript from another age—an antiphonary of large size and 148 parchment leaves, which probably dates from the 16th century. It is in choral notation, with the plain-chant written on a five-line staff. The staff is drawn in red, and the large initials are in red and two shades of blue. There is some reason for believing that this massive volume, in poorly preserved but contemporary binding, is Spanish in origin.

As this miscellaneous section draws to a close, mention should be made of a document that was important and had wide publicity nearly twenty years ago. It will retain a sentimental value as long as great artists are imbued with a sense of freedom. This is the holograph of the statement issued by Arturo Toscanini when he learned of Italy's capitulation during World War II. Surely many readers will remember this statement: "I am overwhelmed with joy: The news of the surrender of the armed forces of Italy came so suddenly that my thoughts are like waves in a stormy sea: I can only say: Blessed Italy, at last you are free to join the Allies who are struggling to keep alive the flame of liberty in the world. Arturo Toscanini September 8 - 1943." Framed and covered by glass, this symbolic declaration was presented to the Library by Dr. Isidore Lattman.

Two Wagner items, both acquired from the Batchelder collection, will terminate this section. The first is a piano-vocal score of *Tannhäuser*, published in Paris in 1861 and arranged in this form by E. Vauthrot. It is of interest because the composer inscribed it as follows: "À son excellent ami Monsieur Villot l'auteur Richard Wagner 26 Juillet 1861." The

second is a facsimile full score of *Tristan und Isolde*, issued in a limited edition in 1923. Some 500 copies were made, but this particular volume is far more choice since it is No. 14 of 15 deluxe copies distributed for the benefit of the *Bayreuther Festspiele*. Moreover, it is inscribed by the composer's son, himself a composer of stature, who presented it to an American recipient: "To Mrs. Randolph Guggenheim with many thanks for her kind interest in the Bayreuth festivals Siegfried Wagner New York 1924."

Sound Recordings

Although the receipts of sound recordings were somewhat fewer numerically than they had been a year previously, they included very unusual selections, covering a wide range. As in the past, too, they were practically all gifts. Quantitatively, by far the greatest number came from manufacturers, large and small, and they are listed (with gratitude) at the end of this section, but equal gratitude of course is extended to all other donors.

An interesting disc was found in the colorful Batchelder Collection, an HMV release of Sarah Bernhardt (1844-1923) reciting passages from Racine's *Phèdre* and Rostand's *La Samaritaine*. This is on a 10-inch disc.

Two 7-inch tapes came from California as gifts of Mr. John Leonard and Mr. and Mrs. Kenneth H. Ford. They preserve the extraordinary "Robinson Jeffers Memorial Program" that took place on February 14, 1962, at the Theatre of the Golden Bough in Carmel. Comment and poetry delighted the auditors, who were assembled in a rarely suitable environment. Mrs. Charles E. Simpson of Monterey, Calif., who acted as intermediary in this unusual gift, was present and wrote of the occasion as follows: "The night of the program was a real Jeffers night—intermittent gusts of wind, a high, pounding surf at the

Tristan
tion in
le, but
choice
ies dis-
reuther
ed by
oser of
merican
uggen-
ind in-
egfried

record-
erically
y, they
cover-
o, they
atively,
e from
nd they
end of
course

in the
HMV
-1923)
ire and
is on a

lifornia
Mr. and
reserve
Mem-
n Feb-
of the
ent and
o were
nment.
Monterey,
in this
e of the
he pro-
mittent
f at the

beach, and the audience showed up in rain-coats and carrying the inevitable flashlights (very few streetlights in Carmel, and most people walk). The Theatre of the Golden Bough is located about a mile from Tor House, which, as you know, Jeffers built with his own hands from 'rocks torn from the sea.' The audience represented every age group, and all walks of life; everyone who went that night did so from a deep personal affection for a fine man and good neighbor who just also happened to be a major American poet. As far as I know, it was the only tribute paid locally to 'The Hawk of the Pacific,' and I'm sure it would have pleased him. And, of course, there was no admission charged. The Theatre of the Golden Bough was happy to cooperate." The moderator of the evening was Dr. Louis Balsam; the poetry readers were Kenneth H. Ford, Richard Barker, and Ray Simpson.

An entirely different form of literature is found in the some 300 reels of tape presented to the Library of Congress by WIP, the metropolitan broadcasting station in Philadelphia. The presentation was made in person by Mr. John W. Kluge, president and chairman of the board of Metro-media, Inc., and Mr. Harvey L. Glascock, vice president and general manager of WIP. The material on the tapes is grim and gripping, for it is the complete testimony of the famous Eichmann trial (including concurrent English translation). In order to assure complete coverage of the courtroom proceedings, WIP sent hundreds of reels of tape and essential equipment to an Israeli engineer who was responsible for recording the sessions and who then returned the tapes each day to Philadelphia for prompt rebroadcast. This outstanding performance drew from Representative Kathryn Granahan of Pennsylvania special tribute for the station's "initiative and resourcefulness as well as the spirit of public service in carrying

the details of the trial of the hideous exterminator of millions of people during World War II" (*The Congressional Record*, August 10, 1961). The historical and research value of this vast accumulation is obvious and enormous.

Turning to music, which is, after all, the proper domain of the Music Division even though it shelters most of the sound recordings in the Library (regardless of subject content), it can be announced with extraordinary satisfaction that a gift of 141 discs (all 78 rpm) made and once owned by Sergei Rachmaninoff (1873-1943), has been received from the great composer-pianist's daughter, Mrs. Irina R. Wolkonsky. The recordings are a most important addition to the Rachmaninoff Archives that were presented to the Library more than 10 years ago.² In the current collection there are test pressings and instantaneous acetates, as well as the usual commercial pressings. Some of the items are unique, others are extremely rare.

Downright exciting are several test pressings which this supreme artist never released for publication. They include his own performances of Scriabin's Prelude in F sharp minor, Op. 11, No. 8 (recorded in Camden, April 5, 1923), Chopin's Ballade in A flat major, Op. 47 (Camden, April 13, 1925), Chopin's Mazurka in A minor, Op. Posth. (New York, December 23, 1925), and his piano transcription of his own song, *Lilacs*, Op. 21, No. 5 (Hollywood, February 26, 1942). The last-named is the only one ever recorded by Rachmaninoff on another occasion. He recorded *Lilacs* for Victor about a generation earlier (it was released in 1920), and a comparison of the two performances will be of extraordinary interest.

Of scarcely less interest for a comparative study of Rachmaninoff's unique art are the numerous alternative performances

* *QJCA*, IX (November 1951), 39-42.

from which he selected "masters" for release. A careful listening to the slight differences in interpretation in the various playings and the accompanying notations (in Russian and English) in Rachmaninoff's hand incontrovertibly illumine the subtleties of performance practice. Among the examples of multiple recordings of the same piece, from which a "master" was approved, it will suffice to mention the three performances of the Scherzo from Mendelssohn's *Midsummer Night's Dream*, and the two performances each of the Prelude from Bach's E major Partita and his own song, *Daisies*, Op. 38, No. 3.

The commercial releases are all Victor Red Seal discs, and they range in age from 20 to 42 years. Many are acoustical recordings and are rare today. Among the more notable are the performances of Liszt's Polonaise in E major (recorded 1925) and *Gnomenreigen* (1926), Dohnanyi's Etude in F minor, Op. 28 (1922), Beethoven's 32 Variations in C minor (1925), and his own Prelude in G major, Op. 32, No. 5 (1920), Prelude in G sharp minor, Op. 32, No. 12 (1920), and *Etude-Tableau*, Op. 39, No. 6 (1925).

Despite the fact that Rachmaninoff's initial dissatisfaction with his first Symphony lessened as the years went by, this youthful work was never published or recorded during his lifetime. Indeed, after the stormy premiere which precipitated an emotional crisis that caused him great suffering, it was not performed again as long as he lived. Since his death, however, the work has been recognized as a significant landmark in his development and has been recorded commercially at least four times—yet never by the Philadelphia Symphony Orchestra, that ensemble with which Rachmaninoff was most closely associated and whose renditions of his scores have unofficially come to be regarded as official. Among the instant-

taneous acetates in the collection, therefore, particular interest centers in a recording of the first Symphony made from a broadcast of the Philadelphia group in 1948.

A record collection of markedly different character, made by another distinguished pianist-composer, also came to the Library recently, sent here by Mrs. Percy Grainger. It contains 71 instantaneous acetate and aluminum discs, metal stampers and shellac pressings. Grainger was one of the ablest, most imaginative and most sensitive pioneers in the still young field of ethnomusicology, and he gathered fascinating material from all parts of the world. It is not surprising, therefore, that this collection is devoted to folk, primitive, and exotic music stemming from many different cultures and societies.

Among the pressings are releases from Victor of Japan and Columbia of Australia, and they contain examples of the native music of Japan, Polynesia, Australia, and Madagascar. Especially noteworthy are several of the record industry's early efforts to document non-Western music with accurate scholarship. A set of German Odeon discs preserves African music from these linguistic groups: Yoruba, Swahili, Iban, and Hausa. Another set (Columbia of England) bears Javanese vocal and gamelan music. The instantaneous discs are filled with folk music, chiefly from the British Isles; much of it was originally recorded on wax cylinders by Grainger himself as early as 1910. Subsequently many of the pieces were issued by HMV and in turn became great rarities. Particularly worthy of comment are the numerous performances by one Joseph Taylor, whose rendition of *Brigg Fair* (included in the group) inspired Frederick Delius to compose his well-known orchestral variations of the same name.

Mixing musical and non-musical record-

ings together, the following list presents additional notable material which enormously and importantly enriches the Library's collection:

Walter Damrosch and the NBC Music Appreciation Hour (254 discs—gift of the National Broadcasting Company)

The complete piano works of Richard Wagner, played by Bruce Hungerford (discs, recorded November 1960—gift of Miss Friedelind Wagner, granddaughter of the composer and executive director of the Bayreuth Master Classes, Inc.)

Dave Brubeck and Paul Whiteman discussing change of popular music forms and styles (videotape—gift of Station WLCF-TV, Orlando, Fla.)

Dramatic readings by Frederic March at the White House dinner honoring Nobel Prize winners, April 29, 1962 (tape—gift of the President)

Rembert Wurlitzer interviewing Fritz Kreisler (tape—gift of the Yale University Library)

Recollections of Fritz Kreisler by Isaac Stern (tape—gift of the Mutual Broadcasting System)

The Casals-Schneider-Horszowski concert at the White House, November 13, 1961 (tape—gift of the President)

The Stern-Rose-Istomin concert at the White House, May 11, 1962 (tape—gift of the President)

Speeches and interviews of the Honorable Alben Barkley (tape)

President Kennedy's Inaugural Address (tape)

Throughout the year the generosity of record manufacturers continued unabated. Large and small alike, they presented their releases to the Library and made it possible for the collection to grow. The Library is grateful to all of the donors on the ensuing list.

A. A. Records, Inc.
New York, N.Y.

Audio-Fidelity
New York, N.Y.

Artia
Prague, Czechoslovakia
Atlantic Recording Corp.
New York, N.Y.

Audio Book Co.
St. Joseph, Mich.

Audiophile Records, Inc.
Bankville, Wis.

Boston Chamber Recording Artists, Inc.
Boston, Mass.

Budd Productions
New York, N.Y.

Cadence Records, Inc.
New York, N.Y.

Caedmon Publishers
New York, N.Y.

Cambridge Records, Inc.
Wellesley, Mass.

Capitol Records
Hollywood, Calif.

Christian Faith Recordings
Northridge, Calif.

Columbia Recording Corp.
Bridgeport, Conn.

Commodore Records
Yonkers, N.Y.

Composers Recordings, Inc.
New York, N.Y.

Concertapes, Inc.
Wilmette, Ill.

Contemporary Records, Inc.
Los Angeles, Calif.

Continental Records
New York, N.Y.

Cook Laboratories
Stamford, Conn.

Crown Publishers, Inc.
New York, N.Y.

Decca Records, Inc.
New York, N.Y.

Denker Enterprises, Inc.
Paducah, Ky.

Disc Jockey S.R.L.
Buenos Aires, Argentina

EMS Recordings, Inc.
Brooklyn, N.Y.

Educational Recordings, Inc.
New York, N.Y.

Elektra Records
New York, N.Y.

Ember Records
New York, N.Y.

Enrichment Materials, Inc.
New York, N.Y.

Ersta Records
Wantagh, Long Island, N.Y.

Fan Record Company
Anaheim, Calif.

Fantasy Records, Inc.	Repertoire Records
San Francisco, Calif.	San Francisco, Calif.
Fawick, Thomas E.	Reprise Records
Cleveland, Ohio	Hollywood, Calif.
Ficker Records	Riverside Records
Old Greenwich, Conn.	New York, N.Y.
Folkways Records & Service Corp.	Scepter Records
New York, N.Y.	New York, N.Y.
Gene Norman Presents	Society for the Preservation of the American
Hollywood, Calif.	Musical Heritage, Inc.
Golden Crest Records, Inc.	New York, N.Y.
New York, N.Y.	Sonic Workshop
George Jay Associates	Swarthmore, Pa.
Hollywood, Calif.	Spoken Word, Inc.
Heirloom Records	New York, N.Y.
Brookhaven, N.Y.	Spur Records
High Fidelity Recordings, Inc.	Durango, Colo.
Hollywood, Calif.	Square Dance Associates
International Record Collectors' Club	Freeport, Long Island, N.Y.
Bridgeport, Conn.	Stand Company, Inc.
Jubilee Records, Inc.	New York, N.Y.
New York, N.Y.	Swiss Music Library
Kapp Records	New York, N.Y.
New York, N.Y.	Taos Music Center
Library of Recorded Masterpieces	Taos, N. Mex.
New York, N.Y.	Teaching Systems, Inc.
London Gramaphone Corporation	New York, N.Y.
New York, N.Y.	Teen-ed
MGM	Medford, N.J.
New York, N.Y.	Tempo Record Company of America
Maddy, Joseph E.	Hollywood, Calif.
Interlochen, Mich.	Vanguard Recording Society
Mercury Record Corp.	New York, N.Y.
New York, N.Y.	Vox Productions
Monitor Records	New York, N.Y.
New York, N.Y.	Washington Records, Inc.
Montilla, Inc.	Washington, D.C.
New York, N.Y.	Word Records, Inc.
Pacific Enterprises, Inc.	Waco, Tex.
Hollywood, Calif.	
Philips Records	
Chicago, Ill.	
Pickwick Sales Corp.	
Long Island City, N.Y.	
Plaza Records	
Los Angeles, Calif.	
Radio Corp. of America, RCA Victor Division	
New York, N.Y.	
Ralbar Productions	
Pottstown, Pa.	

Archive of Folk Song

It is now estimated that nearly 12,000 cylinders, discs, tapes, and wires are now held in the Archive of Folk Song, and the number of separate songs, pieces, and dances in this huge accumulation must exceed 85,000. The greatest amount of the material, as is proper, was recorded in the United States, but generous cross-sections of the music of other countries are also

represented. During the past year the cosmopolitan character of the Archive's holdings was fortunately maintained.

Through the cooperation of the University of Arkansas, 24 tapes of folk music from that area were received. One important tape, containing folksongs from Minnesota, came from the University of Minnesota. A visiting Indonesian permitted the Library to copy two of his tapes which held a fine sampling of the music of his native land. From the American Philosophical Society the Library was able to obtain four tapes of music of the Tlingit Indians, which had been recorded in Alaska by Dr. de Laguna. Kenneth Wattson recorded two tapes of African music, which were sent to the Library by the Voice of America. Blake W. Robinson of the U.S. Information Agency was responsible for the Library's receiving eight tapes of songs and dances of Somaliland, and the same agency transferred to the Library two tapes of folk music from India. Finally, from

the Department of State came an important tape holding folk music and poetry of Pakistan.

In all, 53 reels of tape were added to the Archive during the past year, and their contents embraced all the forms in which oral and aural communication can be transmitted: song, dance, instrumental music and narration.

A review of the foregoing pages readily leads to the conclusion that the past year was extraordinary and highly satisfying. Thanks to the generosity of friends, the Music Division's research potential was brilliantly augmented. Almost no aspect of music history and activity was ignored or overlooked. It is the best 12-month period the division has enjoyed in some time, and it can only be hoped that it will be matched by the period that is now unfolding.

EDWARD N. WATERS
*Assistant Chief
Music Division*

Prints and Photographs

THE VARIED and extensive collections of the Prints and Photographs Division were increased in number during the past year by some 46,000 items, received by gift, purchase, transfer from other divisions of the Library and from other Government agencies, through exchange with museums and dealers, and by copyright deposit. Included in this figure are nearly 15,000 photographic negatives, over 16,000 photographic prints, 1,089 fine prints, historical prints and original drawings, 4,136 posters, 91 Historic American Buildings Survey measured drawings, 2,523 motion picture reels, and more than 7,000 miscellaneous pictorial items of all kinds such as postcards, albums, greeting cards, reproductions of paintings and other works of art.

Fine Prints

The Pennell Fund Committee, consisting of printmakers Fritz Eichenberg and Benton Spruance and the Chief of the Division, met five times during the year to select prints for the Joseph and Elizabeth Robins Pennell Collection. Dealers from Boston, New York, Los Angeles, San Francisco, Washington, London, and Paris offered works for consideration; several artists submitted prints directly to the committee; and the committee members visited four major exhibitions: International Prints, 1962, at the Cincinnati Art Museum, the 13th National Print Exhibition at the Brooklyn Museum, the 44th Annual Exhibition of the Society of American Graphic Artists, and the Society of Washington Printmak-

ers' 24th Exhibition. The artists represented in the 196 prints purchased for the Pennell Collection are listed below; asterisks indicate those not previously represented in the collections.

Artists of the United States

- Albright, Malvin Marr
- Altman, Harold
- Antreasian, Garo Z.
- Avery, Milton
- Beall, Dennis
- Benton, Thomas Hart
- Berdich, Vera
- Bernard, David
- Blaustein, Alfred
- Bohrod, Aaron
- *Brooks, Wendell
- Bunce, Louis
- Burkert, Robert R.
- Casarella, Edmond
- Cassill, H. Carroll
- Citron, Minna
- Colescott, Warrington
- *Craighead, Charlene
- Curry, John Steuart
- Day, Worden
- Deshaies, Arthur
- Drewes, Werner
- Edmondson, Leonard
- Eichenberg, Fritz
- Evergood, Philip
- *Farrar, Joan
- Foster, Judith
- Frasconi, Antonio
- Fricano, Tom Salvatore
- *Gates, Marjorie
- Glines, David

- *Gogorza, Patricia de
 *Goodman, Sidney
 Grippe, Peter
 Gropper, William
 Haass, Terry (lives in France)
 Hassam, Childe
 Hechenbleikner, Louis
 Hollenbeck, Roger
 *Horen, Michael
 Isham, Sheila Eaton
 Jackson, Billy Morrow
 *Kellog, Harold
 *Kerkovius, Ruth
 Kohn, Misch
 Koppelman, Chaim
 Lasansky, Mauricio
 Landau, Jacob
 Leiber, Gerson
 Marsh, Reginald
 Marx, Robert
 Mary Corita, Sister
 Mason, Alice Trumbull
 *Mazmanian, Arthur B.
 Meeker, Dean J.
 Meissner, Leo
 Mellon, James
 Moy, Seong
 *Murray, Judith
 O'Hara, Frederick
 *Paone, Peter
 Peterdi, Gabor
 Ponce de León, Michael
 Pozzatti, Rudy O.
 Remington, R. Roger
 *Rivers, Larry
 *Rock, John
 Rogalski, Walter
 *Rosenblatt, Adolph
 Rush, Andrew
 *Singer, Gail (lives in France)
 Smith, Moishe
 Spruance, Benton
 Stasack, Edward Armen
 Stasik, Andrew
 Steg, James Louis
 Takal, Peter
 Taylor, Prentiss
- Uchima, Ansei
 Viesulas, Romas
 Wood, Grant
 *Wright, Charles James
 *Wunderlich, Paul
 Young, John C.
 Zagar, Irwin
- Artists of Other Nationalities*
- Austrian*
 *Kraus, Gunther
- Belgian*
 *Marchoul, Gustave
- Brazilian*
 *Bastos, Dorothy
 *Behring, Edith
 *Bonomi, Maria
 *Camargo, Ibere
 *Chaves, João Luiz
 *Lamônica, Roberto de
 *Letycia, Anna
 *Ostrower, Fayga
 Piza, Arthur (lives in France)
- British*
 *Armour, Keith
 Hayter, Stanley William (lives in France)
 *Thornton, Valerie
- Canadian*
 *Partridge, David
 *Wales, Shirley
- Chilean*
 *Gonzalez, Sergio
- Chinese*
 Zao Wou-ki (lives in France)
- Dutch*
 Appel, Karel
 Reinhold, Nono
- Eskimo* (Cape Dorset)
 *Eejyvudluk
 *Kavavook
 *Kiakshuk
 *Natsivaar
 *Pitseolak
 *Pudlo
- French*
 Fiorini, Marcel

- Friedlaender, Johnny
 *Lapoujade, Robert
 *Singier, Gustave
German
 Grieshaber, Hap
 Kruck, Christian
 *Lohmann, Mogens
 *Ober, Hermann
Italian
 Gnoli, Domenico
 Music, Antonio (lives in France)
 *Porzano, Giacomo
Japanese
 *Dobashi, Jun'ichi
 Fukui, Ryonosuke
 Izumi, Shigeru
 Kobashi, Yasuhide
 *Shinoza, Shozi
Polish
 *Kornijasz, Aleksander
 *Sliwinski, Leon
Spanish
 Clavé, Antoni (lives in France)
 *Vaquero Turcios, Joaquim
Swiss
 *Nicoïdski, Robert Louis
Turkish
 Prassinos, Mario (lives in France)
Vietnamese
 *Leba-dang, W.
Yugoslavian
 *Makuč, Vladimir

Included in the list are the artists who contributed prints to *Eleven Prints by Eleven Printmakers*, a handsome portfolio of original engravings, etchings, lithographs, and woodcuts produced and published in 1961 by the Pratt Graphic Art Center in New York, in an edition of 100 copies. The 11 artists are all members of the graphic arts faculty of the Pratt Institute.

Among the gifts of fine prints received during the year are Gerson Leiber's *Skaters*, an intaglio print purchased for the collection by the Society of Washington Print-

makers from its annual exhibition; *Fragment—Man*, a color lithograph by Umberto Romano, the gift of Mr. and Mrs. Henry Berne of Washington, D.C.; and *Flight*, a serigraph by Robert Alan Smith, presented by Mr. Oscar Salzer of Los Angeles, Calif. Christian Kruck, one of the outstanding German lithographers of the present day, who recently spent several months teaching at the Pratt Graphic Art Center in New York, presented five original lithographs which he made to be used as posters for exhibitions of his work. Felix Juda, also of Los Angeles, was the donor of several color woodcuts by contemporary Japanese artists; *Affectation*, by Hideo Hagiwara; *Horse Without Jockey*, by Tadashi Nakayami; and a self-portrait by Jun'ichiro Sekino.

A number of prints by Mrs. June Wayne are already in the Library, but a recent gift from the estate of the artist's mother, Mrs. Dorothy Kline, brought an unusual group of items into the collection. June Wayne printed for her mother an extra illustrated copy of *The Songs and Sonets of John Donne*, which includes a unique impression of the first version of the frontispiece, a sanguine on ink study for one of the plates, and two other lithographs which were discarded in the final edition and replaced by new prints. The text of the book, which was published in 1959 in an edition of 110 copies, was printed and bound by Brüder Hartmann in Berlin, Germany. The lithographs, signed and numbered by the artist, were pulled in Paris.

A notable group of prints was received in the division for the first time last October, although they had long been in the Library. When the prints from the John Davis Batchelder Collection were transferred from the Rare Book Division, the print collections were enriched by many items significant in the history of graphic arts in the United States. Mr. Batchelder's collection included the first American

mezzotint (Peter Pelham's portrait of Cotton Mather), the first-known American pictorial lithograph (by Bass Otis), several of the earliest printed views of New York City, and Paul Revere's engraving of the Boston Massacre, as well as prints by such European masters as Dürer, Rembrandt, and Goya.

American Historical Prints

One of the fascinating aspects of the lithographs produced in the United States during the 19th century is the apparently limitless variety of subjects they cover. Not a year passes without the acquisition of a group of prints which furnish additional evidence of the extensive role lithographers played in the activities of 19th century America, and which give new insight into the period.

A rather widely held notion about the 1880's is that the tempo of living was much less hurried than it is today. "Ten Minutes for Refreshments," a lithograph copyrighted by The Great American Tea Company in 1886 tends to dispel this idea. Probably issued as a gift to the customers of the company, the print depicts the lunch counter of a railroad station. (A little imagination on the part of the viewer turns it into a Gluyas Williams cartoon.) Outside the station, the train, with bell clang-ing and whistle tooting, waits for its passengers. The conductor, watch in hand, stands in the doorway, presumably having just announced that there will be less than a minute or so before departure. The announcement causes consternation among the passengers. One reaches into his pocket to pay the counterman for the roll he holds in his mouth, trying to bite into it and chew it at the same time. Another, sandwich in one hand and young son holding onto the other, hurries off to the left, doubtless to the washroom. Two passengers in their haste to finish in time have collided; broken dishes lie on the floor.

Another, cup in hand, standing on a wooden crate, as all the seats are occupied, clamors to have his cup refilled. All the passengers are in a hurry to finish or to be served, and there is an amusing contrast between their manner and that of the countermen, who are quite unperturbed by the confusion. The appearance of stations has changed, and clothing is different, but the scene remains familiar. One aspect of the print, however, differs from a comparable modern scene—there are no women.

Three other lithographs acquired this past year also present parallels to present day activities. Drawn by John N. Meade and printed by the Boston firm of Tappan & Bradford in the 1840's, they bear the series title "Sketches of College Life," possibly at Harvard University. "The Freshman" in his first year away from home, studies intently, a letter to "Dear Mother" on the table. On the wall hangs a portrait of a colonial patriot, and nowhere is there any evidence of outside distractions. "The Sophomore" has become more worldly. More stylishly dressed than the Freshman, he has taken up cigar smoking. On his wall is a "pinup" and his table is littered with almost everything but textbooks—Hoyle's rules for card games, cards, boxing gloves, and a theatrical handbill. "The Junior" has become more serious and has absorbed some "culture." Hanging on his wall is an elegantly framed oil painting, and on the table is a flute. Dressed in a fine smoking jacket, his right leg swung over the arm of his chair, he appears to be composing music for the cello. We have been unable to ascertain whether Mr. Meade sketched the Senior or whether Tappan & Bradford lithographed it, but it is interesting to speculate how he would have been presented had he been included.

If asked to name one thing that best characterizes the Victorian age, most persons doubtless would pick an ornate private

residence. One which seemed to have approached the ultimate in Victorian architecture was Linden Towers, the home of James C. Flood of Menlo Park, Calif. Flood was a San Francisco saloonkeeper who amassed a fortune by speculation in Virginia City mines. In 1878 he began to build the scrollwork-festooned extravaganza of gables, cupolas, and porticos, described by Gertrude Atherton in *Adventures of a Novelist*. She wrote: "one topic of discussion was the impudent invasion of Menlo Park . . . by one of the Bonanza millionaires. . . . Flood had built himself a colossal white house . . . contiguous to the estates of other members of the ancient aristocracy. It looked more like a house on a wedding cake than something to live in, and was uglier than anything in San Francisco. The county was both annoyed and agitated, and for weeks the leading topic on the verandah was whether or not the Floods should be called upon when they moved in. However, for business reasons impressed upon them by their husbands [what a familiar ring this has today!], the women did call . . ." Regrettably the house was torn down in 1934, but, fortunately, about 1879 the San Francisco lithographers Britton & Rey had published a very handsome print of it, *The Country Residence at Menlo Park of James C. Flood, Esq.* which was added to the Library's collections this past year.

For the past 3 or 4 years the division has been making an effort to obtain 19th-century views of American cities and towns, especially of individual buildings. This year the following lithographs were acquired.

Universities, Colleges and Schools

Rectory School, Hamden, Conn. Lithograph by Punderson & Crisand.
Waynesburg College, Waynesburg, Pa. Lithograph by Charles Hart.
Kentucky Military Institute, chartered 1846.

- Six miles from Frankfort, Ky. Lithograph by Strobridge & Co.
University at Lewisburg, Union County, Pa. Lithograph by P. S. Duval & Co.
Madison University, Hamilton, Madison Co., New York. Lithograph by G. and W. Endicott, 1846.
Providence Conference Seminary, East Greenwich, R. I. Lithograph by Bufford.
Bethany College, West Virginia. Lithograph by Strobridge & Co.
Music Vale Seminary Quick Step. Lithograph by Sarony & Co., 1855. (Music cover illustrated with a view of the Music Vale Seminary and Normal Academy of Music, Salem, Conn.)
Mount St. Marys Theological Seminary, Cincinnati, Ohio. Lithograph by A. Wagner.

Hotels and Spas

- Taunton Hotel, Taunton, Mass. Lithograph by Benjamin W. Thayer & Co.
Riverside House & cottages, Santa Cruz [Calif.] Lithograph by Charles W. Saalberg.
Sourbeck House, Alliance, Ohio. Lithograph by Aug. Hani.
Pacific Hotel [New York City] Lithograph, 1836.

Churches

- Moravian Church at Bethlehem in 1877. Lithograph.
Tabor Presbyterian Church . . . Philadelphia. Lithograph by J. F. Watson.
View of proposed Trinity Church, San Francisco, California. Lithograph by Michelin.
View of the United Congregational Church, Newport, R.I. Lithograph pub. by C. E. Hammett, Jr.

Other Views

- View of the Town Hall, Milford, Mass. Lithograph by L. H. Bradford & Co.
Odd Fellows Hall . . . Boston. Lithograph by Charles H. Crosby & Co.
Bird's view of Price Hill inclined planes, Cincinnati, O. Lithograph by Strobridge & Co.
Proposed arcade railway, under Broadway. View near Wall Street. Lithograph by Ferd. Mayer & Sons. (This was one of the first subways proposed for New York City but was never built. The design was "projected" by a Melville C. Smith.)

[Hanover Street, Boston] Lithograph by G. Klucken.

The ruins of Phelps & Peck's store, Fulton St., New York, as they appeared on the morning after the accident of 4th May 1832. Lithograph by E. W. Clay.

Republic Life Building, Chicago. Lithograph by the Chicago Lithographing Co.

The Arcade, Providence, R.I. Lithograph by Thomas Moore.

Stedman, Maynard & Co. Importers and wholesale dealers in dry goods, Cincinnati. Lithograph by Onken.

Dr. David Jayne & Son, 84 Chestnut Street, Phila. Engraving.

Lawnfield, Mentor, Ohio. The home of Garfield. Lithograph by J. H. Bufford's Sons, 1881.

Two broadsides were also acquired during the year. One announced an exhibit of two of Thomas Pritchard Rossiter's paintings, *Return of the Dove to the Ark*, and *Miriam Exalting Over the Destruction of Pharaoh's Host*, to be held at Ledyard Hall, New London, Conn., November 1849; the other is a small stock poster printed in the late 1830's to be used in connection with appearances of the Siamese twins, Chang and Eng.

Foreign Historical Prints

Although the acquisition policy of the Prints and Photographs Division in the field of historical material is directed toward Americana, the division also looks for prints produced in other countries that relate to the American past or, by virtue of their subject or theme, have a universal rather than merely a national appeal.

An interesting foreign print added to the collections this year is the lithograph entitled *Emigration. Detailing the progress and vicissitudes of an emigrant! Dedicated to all those who would leave their native country to seek a better condition in a distant & foreign land.* Designed by the British caricaturist, C. J. Grant, and published in London in 1833, it depicts in 15 scenes with accompanying text, the "pleasantries" the immigrant to the United States would

find—snakes, alligators, heat, fires, Indians, mosquitoes "with stings like stocking needles," and other such delights. The cartoon took on added significance for us when, shortly after it was acquired, there came to light among some unprocessed material in the division an almost identical lithograph by Grant which was published in 1834 with the note that it was the "4th edition." Evidently the exodus from Great Britain to the United States was beginning to make itself felt (the first great wave of immigration to this country, the bulk of it from England, started in the 1830's); these cartoons, excellent examples of pictorial propaganda, might well have been published to make Britons think twice before leaving their native land.

Another interesting acquisition in the field of foreign historical prints is a series of 59 (of a set of 60) numbered sheets, "images d'Epinal" so-called, from the press of Pellerin in Epinal, France. These brightly colored picture stories, with curiously Gallicized English texts, many of them moralizing in tone, were issued between 1894 and 1895 by the renowned firm founded by Jean-Charles Pellerin in the 18th century and still in existence. Intended for distribution in the United States, each sheet bears the legend, "Printed expressly for the Humoristic Publishing Co., Kansas City, Mo."

One of the most universal of all pastimes is gambling. To the Library's small collection of playing cards and prints relating to this kind of entertainment was added a sheet of 32 etchings comprising an uncut pack of cards. This is described by Catherine Perry Hargrave in *A History of Playing Cards and a Bibliography of Cards and Gaming* (Boston, 1930) as ". . . the rather famous 'Jeu de Drapeaux' which was issued under the Restoration in honor of Napoleon's return. It is a piquet pack with a title card, bearing the name on a flag, carried by one of the Old Guard. On

a pillar beside him are the names of all the great victories from Ulm to Moscow. The cards themselves picture Napoleon's soldiers, the suit signs being on the flags they carry. The heart suit shows the French soldiers, and the king carries the famous motto, 'La garde meurt et ne se rend pas.' They are spirited and delightful little prints, hand-colored."

Original Drawings

Among the outstanding gifts received during the year are the five original drawings of the Spanish American War by William Glackens, done while he was working as a combat artist for *McClure's Magazine*, and presented by his son, Mr. Ira Glackens. These drawings are described in detail elsewhere in this issue.

Early views of Washington, D.C., are especially welcome additions to our holdings of pictorial Americana. A charming watercolor of the inside of a residential block in the heart of the Federal city 100 years ago is the gift of the late Mrs. Philip R. Alger of Annapolis, Md., the granddaughter of the delineator, the late Gen. Montgomery C. Meigs, U.S. Army Corps of Engineers. Signed and dated 1850, the watercolor was made, according to the handwritten label on the back of the mount, "from the back 2nd story window from the residence of Mrs. Com. John Rodgers, Franklin Row, K Street at 12 and 13 Sts . . . by Montgomery C. Meigs, Lt. U.S.E. Corps, April 1850." Beyond the railing of an upstairs porch, can be seen the brick stable and the backyard, where the Meigs' children are playing, enclosed by a high wooden fence. To the right there are two white frame houses that face 12th Street, while in the distant background, beyond the intervening backyards, there are several brick houses which, judging by the angle at which they are drawn, must have fronted on Massachusetts Avenue, two squares north. (According to the *Washington*

Directory and Congressional Executive Register for 1850, Mrs. Rodgers' residence was on the north side of K Street.) Trees and shrubbery, pale green in their spring foliage, surround the houses and adorn the backyards. It can be assumed that the scene, drawn by an engineer, is a faithful likeness of the block as it appeared a century ago.

Mrs. Hortense Flexner King of Southwest Harbor, Maine, is the donor of a group of pencil sketches and tracings made by her husband, the late Wyncie King, painter, illustrator and caricaturist, whose humorous drawings were often published in the *Saturday Evening Post*, the *Philadelphia Public Ledger* and other newspapers. The sketches are for the most part caricatures of King's contemporaries, Irvin S. Cobb, Edna St. Vincent Millay, Bertrand Russell, John Wanamaker, Robert Sherwood, and Stephen Spender. The collection also includes several envelopes decorated with amusing pen-and-ink drawings, in which letters had been mailed to members of his family.

From the estate of the late William Walker (1878-1961) of Edinburgh, Scotland, painter and etcher, the Library received 36 crayon portrait studies which the artist had selected for the Library shortly before his death on March 10, 1961. The portraits span a long period of time, from 1909 to 1960. One of the few indentified by the name of the sitter is that of Stanley Anderson, the English painter and engraver.

Archive of American Graphic Humor

The centennial observance of the Civil War has provided the present-day cartoonists with a new and provocative source of subjects. During the year three original drawings with Civil War themes, two by Jimmy Hatlo and one by Everett Opie, were presented by the artists. "Hatlo's

History. A day in the life of General Smokey Grant" lampoons Grant's fondness for cigars. While one officer shows Grant a map that "got a few holes burned in it," another, a recent father, offers him a cigar. Mathew Brady, the famed Civil War photographer, who is in the act of photographing Grant, asks him to smile and look at his cigar ash. A crowd of privates and noncommissioned officers stand around in the background: one carrying a box of ashtrays sent by Mrs. Grant, another suggesting that Brady "gets payola from the cigar people," a sergeant telling his men that he doesn't want to find a single cigar butt on the grounds "from here to Gettysburg." On the outskirts of the encampment, a civilian challenged by a sentry replies, "I'm sellin' cigars!"

In "Hatlo's History. No wonder the Civil War took so long," one in the cartoonist's series called "They'll Do It Every Time" Mathew Brady is shown photographing a group of generals seated at a table, while in the background several soldiers complain: "Two hours we hang around so the brass can get their picture took!"; and "Every time we're catchin' up to the rebs, that guy Brady and his birdbox show up." The Opie cartoon shows a room cluttered with books and objects relating to the Civil War, in the midst of which a Civil War collector and enthusiast looks up at his wife, who stands with her arms folded, a look of disgust such as only women can manage on her face. The caption reads: "You know, that's very interesting! Just about this time, one hundred years ago, Mrs. Lincoln said *she* was getting a little sick of the Civil War."

To the division's fine collection of original *New Yorker* cartoons, Chon Day, Robert J. Day, Alan Dunn, Syd Hoff, Rea Irvin, Doris Matthews, Joseph Mirachi, Everett Opie, George Price, Charles

Saxon, and Saul Steinberg contributed 418 drawings.

Hy Rosen, editorial cartoonist of the Albany (N.Y.) *Times Union*, contributed five of his original cartoons, two of which relate to President Kennedy and one to former President Eisenhower.

Posters

During the year the division continued to expand its already extensive poster collection through gift, exchange, and purchase. In order to obtain significant examples of poster advertising, both of the past and the present day, the Library solicited a large number of agencies engaged in the production or distribution of posters.

A recent exchange of duplicates with the Museum of Modern Art in New York added 176 contemporary exhibition, motion picture and other posters produced in the United States and Europe. Included among these are designs by Picasso, an outstanding series prepared for General Dynamics by Erik Nitsche, several film posters by Saul Bass, a series of excellent exhibition posters issued by the Boston Museum of Fine Arts, and many others. An equally fruitful exchange with the Stedelijk Museum in Amsterdam brought to the collection 32 Dutch posters of unusual merit. Ranging in date from 1912 to the present, they include work by Roland Holst, Henry van de Velde, Jan Thorn Prikker, Wim Crouwel, Otto Treumann, and other distinguished artists.

Continuing the acquisition of contemporary Swiss commercial posters, the Library purchased a group of 27 prize-winning designs selected from the 1961 poster competition in Switzerland. The consistently high quality indicates the standards of technical and aesthetic achievement possible in commercial advertising when it has been given sufficient incentive. A selected group purchased from the Japan Advertising Artists Club in Tokyo is equally

significant. These 56 posters, many of which are now on display in a Smithsonian Institution traveling exhibition (already booked to 1964), are among the most challenging designs produced in recent years. Particularly effective is the use by the Japanese of the silk screen medium to which they bring an understanding and degree of technical perfection rarely equaled in Western commercial applications. The blending of traditional oriental elements with contemporary Western motives has produced a distinctively new Japanese idiom which is likely to exert a profound and lasting influence on the world of design.

From Warsaw, the Central Film Exchange has once again sent a selection of posters that display the excellence of the talented group of artists who in recent years have produced so much stimulating work. The repetition, however, of certain design concepts and motives leads the thoughtful observer to agree with Jan Lenica, foremost among the Polish artists, that this remarkable school of poster design may have passed its peak.¹

A British advertiser, the London Transport Executive, has again presented fine examples of its poster publicity to the Library. Among the best work acquired are two outstanding posters by Hans Unger whose technical mastery and inventiveness are notably individual. Despite their distinctly topical subjects, these posters, in common with others issued by London Transport, are more nearly akin to independent works of art than to commercial design as it is usually applied to this medium. This "fine arts" approach is not only altogether satisfying to the eye but wholly justified by the sponsor's longstanding policy of presenting designs in which the commercial element is subordinate to aesthetic.

¹ For Lenica's comments, see *Graphis* no. 88, for March 1960.

Ten posters issued by the Kraft Printing Co. of Philadelphia to advertise its commercial printing services are among the recent American material acquired through direct solicitation. The posters achieve notable integration of graphic and typographic elements, and, as in so many other contemporary examples of advertising art, they combine with facility a number of widely different design concepts. Thirty-three theatrical posters printed by Arcraft Lithographic Co. of New York are of a different character but often of striking impact. Although of varying quality with regard to design, they serve as vivid documents of the contemporary Broadway stage.

Several well-known American designers have also been approached directly; among them is Saul Bass who has given the Library several fine examples of his work. Seong Moy, the well-known painter and printmaker listed above, presented a handsome exhibition poster of his own design.

From Pirelli, the Milan industrial firm, the Library has received a number of outstanding posters displaying widely varying design techniques and including work by such artists as Savignac and André François. Also by François is an amusing poster designed for Au Printemps, the Paris department store, which, together with several four- and six-sheet posters issued by J. Lyons, Ltd., the London food-processing firm, exemplify a recent tendency both abroad and in the United States to refine the techniques of billboard advertising.

In the process of organizing the already existing collection, a large number of posters of great value have been rediscovered. Of particular interest is a group of German posters from the period 1901-14, by such artists as Franz von Stuck, Julius Klinger and Ludwig Hohlwein. In common with the Dutch materials

acquired from the Stedelijk Museum, these posters show the continuing influence of *art nouveau*, felt long after the waning of the movement itself, upon the development of 20th-century commercial art.

Photographs and Photographic Negatives

Photographs and photographic negatives continue to be numerically the most sizable of our acquisitions. This year a large portion of the negatives was a gift from the State Historical Society of Wisconsin, comprising an estimated 12,000 copy negatives relating to agriculture, industry, forestry, conservation, and views, worldwide in scope, which were made by the Bureau of Visual Instruction of the University Extension Division at the University of Wisconsin. The Washington *Evening Star* contributed 1,100 surplus negatives of news photographs made by staff photographers as an addition to the file they began last year.

Negatives were also in the bequest of the late Prentice Duell (1894-1960), archaeologist, college professor, and author, who was a member of the faculty of Harvard College at the time of his death. The collection includes several hundred photographs, many accompanied by negatives, of San Xavier del Bac and other Spanish missions of the Southwest and Mexico. Many of the earlier photographs were used to illustrate *Mission Architecture as Exemplified in San Xavier del Bac*, published in 1919 by the Arizona Archaeological and Historical Society in Tucson, as well as a series of three articles on "The Arizona-Sonora Chain of Missions," published in the July, September, and December 1921 issues of *The Architect and Engineer*. One of the largest groups, dated 1928, contains photographs of the exterior and interior of San Xavier del Bac, showing every aspect of the church, including numerous architectural details. An album of snapshots

labeled "The Preservation of San Xavier del Bac" and dated 1951-53, shows the work in progress; another, "Sonora Missions, February 1953," contains views and details of the 17th-century mission churches of San Ignacio, Magdalene, Cocospera, Pitiquito, Caborca, and many others. Accompanying the photographs are 16 measured drawings of San Xavier del Bac and several boxes of manuscripts, notes, clippings, and other material collected by Mr. Duell in the course of his research.

Some excellent photographs of St. Louis were presented by Mr. Dick Lemen of Rock Island, Ill., who in 1961 was given a collection of early negatives by Dr. William G. Swekosky of St. Louis, Mo. The negatives, made by city photographers in the early 1900's and by John W. Dunn of the St. Louis Camera Club during the 1890's, are of St. Louis—principally the slum and factory areas, the railroad yards and the docks—and include, among other subjects, a firehouse, a shabby hotel dating from Civil War days, the boyhood home of Eugene Field, a saloon with swinging doors, and shacks and a dumping ground along the Rivière des Pères before it was "put underground in Forest Park and confined to a cement-slab channel in South St. Louis," to quote the caption. Mr. Lemen's interest is in making enlargement prints of details of the old negatives, for, as he himself expresses it: "I enjoy creating things of beauty by picking out points of interest in old negatives, and cropping, handling, enlarging, shading, etc." In his gifts to the Library, which now number 124 items, Mr. Lemen has thoughtfully included contact prints of some of the full negatives, but most of the handsome enlargements are artfully chosen details, for example, the wheels of an ice wagon, a dead-animal wagon in operation, a woman seated on a sill, washing the window of a rooming house, and a surrealistic composition of the front end of an automobile in which the

photographer with his camera and tripod is reflected in the lens of the headlight.

A selection made at random from the innumerable photographs received during the year will give the reader some idea of the wide variety of subject matter. Among the oldest items are an ambrotype of the children of General (then Lieutenant) Montgomery C. Meigs with their donkey cart, taken in Detroit about 1850, which is a gift from Miss Louisa R. Alger of Cambridge, Mass., who also presented a number of other early photographs of the Meigs family. The Civil War Centennial prompted a number of gifts, for example, 44 photographs of the War from original negatives presented by ANSCO of Binghampton, N.Y.; 22 photographs of Lincoln, from Mr. A. Conger Goodyear of New York City; Libby Prison as it appeared in August 1863, from Mr. Edward M. Knapp of Arlington, Va.; and nine stereographs, previously unknown to the Library, from Mr. Bill Frassanito of Garden City Park, N.Y.

A donor in Unley, South Australia, Mr. Ron Praite, contributed six stereographs published about 1900 by George Rose of Melbourne, Australia. The subjects represented are Chemulpo City and Harbor, Korea, Market Day, Seoul, a village near Seoul, the Great Wall in China, the Tan-jong Pagar Police Station in Singapore, and a view on the road to Simla, India. Several hundred recent news photographs of the Russian people and their activities, taken by Telegrafnoe Agentstvo SSSR (TASS), were transferred to the Library by another Government agency.

Motion Pictures

Custody of the motion picture collection, which now embraces more than 70,000,000 feet of film dating from 1897 when motion pictures were first submitted for copyright, was transferred to the Prints

and Photographs Division during the past year.

Between 1897 and 1915, motion pictures registered for copyright were deposited in the Library of Congress in the form of paper prints, which were classed as photographs since there was no provision in the Copyright Act for "moving pictures." This interpretation of the act proved to be a blessing in disguise, for paper prints of some 3,000 of the early motion pictures made by Thomas A. Edison, the American Mutoscope and Biograph Company, Famous Players Film Company, and other producers still survive while it is probable that the film would long since have disintegrated. Nearly all of the prints have been converted to film, many of them by the Academy of Motion Picture Arts and Sciences in the mid 1950's and, more recently, with appropriated funds.

The Copyright Act was amended in 1912 to permit the registration and deposit of motion pictures, but because of the potential danger of flammable nitrocellulose film, the Library of Congress accepted for copyright purposes only descriptive texts, scenarios, scripts, and publicity releases. As a result of this practice, the collection of actual films for the years 1912-42 was meager indeed, but this lacuna has been partially filled by the acquisition in recent years of the collections of Mary Pickford, George Kleine, and Louise S. Ernst, and a portion of the John E. Allen collection.

Since 1942, it has been the acquisitions policy of the Library to select from the copyright deposits, for permanent retention and preservation, motion pictures and television films and kinescopes of recognized merit, whether produced for educational, scientific, entertainment, or other purposes. This year, as in the past, copyright deposits provided the majority of the acquisitions, although a few were received

by gift. The films added to the collection fall into several categories: feature films and short subjects such as travelogs and documentary films; nontheatrical films used for teaching and training purposes; newsreels; and television films and kinescopes.

It has been the Library's practice to select from the copyright entries all motion pictures that receive public recognition either through awards, nationwide polls, "box office approval," or other means. Among the 26 titles thus added to the collection were *Ben Hur* (MGM), *Elmer Gantry* (United Artists), *The Old Man and the Sea* (Warner Brothers), and *Wild River* (Twentieth Century-Fox). In addition to these, 78 feature films and 51 short subjects representative of the industry's output were selected on the basis of their value as sources for reference and research. Among them were such films as *The Adventures of Huckleberry Finn* (MGM), *John Paul Jones* (Warner Brothers), *The Young Philadelphians* (Warner Brothers), *Tiger in the Tea* (Twentieth Century-Fox), and *Mysteries of the Deep* (Walt Disney Productions).

To insure adequate coverage of the films, the entire production of two major newsreel companies was selected: the semi-weekly issues of *News of the Day* (MGM) and *Universal International Newsreel* (Universal Pictures).

A category from which 197 titles were chosen is the so-called "nontheatrical", consisting largely of 16mm factual, expository material produced for documentation and as teaching and training aids. Typical of this group are the films *Biochemical Origin of Chemical Life* (Calvin Com-

pany), *Vibration of Molecules* (American Chemical Society), *The Fashion Picture Spring to Summer* (International Ladies' Garment Workers Union), *Mahnomen—Harvest of the North* (Film Research Company), and *Youth Dances* (Trustees of the Dance in Education).

In the category of films made for television broadcasts, more than 500 titles were added to the collection. Among those selected from copyright deposits is the entire series of *Almanac Newsreel* (Official Films, Inc.), which includes historic events such as the "First Successful Trial of Ford Car, June 4, 1896" and "American Forces Land on Guam, July 20, 1944." Most of the *CBS Reports* series of documentaries—for example, "Biography of a Missile" and "Who Speaks for the South"—and everything deposited for copyright in the series *Small World* (Columbia Broadcasting System), comprising discussions of important topics by well-known persons, were also chosen. To represent the numerous dramatic series, such as *Alfred Hitchcock Presents* (Shamley Productions), *Riverboat* (Revue Productions, Inc.), and *State Trooper* (Revue Productions, Inc.), one of each was selected.

Noteworthy gifts were the Burton Holmes films of the Chicago Century of Progress Exposition, 1933-34, presented by Colonel Herford Cowling; nine reels of film showing Hadassah activities in Israel, from Hadassah, Women's Zionist Organization of America in New York City; and from the American Broadcasting Company, a selection of its television series *Close-up*.

ALICE LEE PARKER
AND THE STAFF OF THE
PRINTS AND PHOTOGRAPHS DIVISION

The Baltic States: A 10-Year Survey

THE THREE Baltic States, Estonia, Latvia, and Lithuania, incorporated by force into the Soviet Union in 1940, constitute a controversial subject in world politics. More than 20 years have passed since the *fait accompli*, and the United States and several other Western countries still do not recognize *de jure* the incorporation.

The Library's collections contain many publications concerning the Baltic States and their peoples, which were issued in these countries and abroad. Only the most important reference works can be mentioned in this survey.

General Works

The European Law Division of the Library of Congress produced a few years ago a two-volume work, edited by Vladimir Gsovski and Kazimierz Grzybowski and entitled *Government, Law, and Courts in the Soviet Union and Eastern Europe* (New York, 1959). The chapters on the Baltic States concerning the present regime and its origin, the administration of justice, the land and the peasant were written by Vaino J. Riismandel (Estonia), Armins Rusis (Latvia), and Domas Krivickas (Lithuania). A careful analysis of sources and documents is given, and an extensive bibliography is provided (vol. 2, p. 1969-76). A diplomatic history of the relations between the Baltic States and the USSR in 1939-40 and the case of incorporation of those states into the Soviet Union from the viewpoint of international law are discussed in Boris Meissner's *Die Sowjetunion*,

die baltischen Staaten und das Völkerrecht (Cologne, 1956). An analysis of Soviet political and military actions in the Baltic is made by Albert N. Tarulis in *Soviet Policy Toward the Baltic States, 1918-1940*, issued by the University of Notre Dame Press in 1959. A brief history of the Baltic States from 1917 to 1940, their economic and social development during the years of independence, their conditions under the Soviet and German occupation, and Balts as refugees in Germany are treated in John A. Swettenham's *The Tragedy of the Baltic States* (New York, 1954), a report compiled from official documents and eyewitness accounts. Several documents (treaties, etc.) are quoted in full. A sketch of the political and cultural history of the Baltic countries from ancient times through the second Soviet occupation is given by Clarence A. Manning in *The Forgotten Republics* (New York, 1952).

A treatise on the history of Livonia and Courland in the 12th-16th centuries entitled *The Rise of the Baltic Question*, was written by Walther Kirchner and was published by the University of Delaware Press in 1954. Stanley W. Page analyses the effects of great power politics upon the emergence of Lithuania, Latvia, and Estonia in *The Formation of the Baltic States*, issued by the Harvard University Press in 1959. A bibliography was compiled by Erik Thomson under the title *Baltische Bibliographie, 1945-1956* (Würzburg, 1957), and a selected bibliography on Estonia and Latvia is regularly pub-

lished by Hellmuth Weiss in the *Zeitschrift für Ostforschung* (Marburg/Lahn). Much material on the Baltic States, their origin and national development, and their seizure and incorporation into the USSR may be found in *Report of the Select Committee to Investigate Communist Aggression and the Forced Incorporation of the Baltic States into the U.S.S.R.*, the third interim report of the House Select Committee on Communist Aggression (Washington, D.C., 1954), and in *Baltic States Investigation*, a report of the same Committee, issued as its first interim report (2 pts., 1954).

The history of the Baltic peoples is a subject of concern to Soviet historiography. The political and cultural dependence of the Balts on their Eastern neighbor is stressed and their achievements and national culture minimized. After the death of Stalin, the rigid line of conformity somewhat softened, and certain monographs, especially on archeology, linguistics, and history of the arts, prepared by the Academies of the sovietized Baltic countries, contain useful material. Baltic scholars abroad published several historical works in their native and Western languages in the traditions of independent Baltic historiography.

The results of the Baltic Complex Expedition, organized jointly in 1955 by the Academies of the USSR, Soviet Estonia, Latvia, Lithuania, and Belorussia, were published in 1959 by the Academy of Sciences in Moscow as the *Trudy* (Works) of the above-mentioned expedition. Volume 1, which bears the title *Voprosy etnicheskoi istorii narodov Pribaltiki . . .* (Problems of the Ethnical History of the Baltic Peoples According to Archeological, Ethnographical, and Anthropological Data), contains contributions in Russian by 25 Baltic and Russian authors and includes numerous illustrations, plates

(part colored), and tables. Volume 2 is a monograph by M. V. Vitov, K. I. Mark, and N. N. Cheboksarov on ethnical anthropology of the Eastern Baltic, titled *Etnicheskaiia antropologija vostochnoi Pribaltiki*. The study is based on anthropological measurements of people in 45 localities. The number of persons measured was selective and very limited, so that the results may be coincidental. A bibliography appended to the study lists Russian and Western authors as well as works of Baltic anthropologists written during the period of independence.

In 1952 the Baltic Research Institute (Baltisches Forschungsinstitut e.V.) was founded in Bonn, Germany. The members of the Institute are former professors and academicians of all three Baltic nations, who are now scattered throughout the free world. The field of interest of the Institute embraces the humanities and the social sciences, and its yearbook, *Commentationes Balticae*, has been published since 1953. The latest is volume 6/7 for 1958/59. Each volume contains a number of scholarly studies, most often in German, but occasionally in English.

In all three Baltic countries a number of guidebooks have been published, not only for the larger towns, but also for smaller localities and regions that might be of interest to tourists. All the guides are printed on high quality paper and contain numerous artistic photographs and drawings. The printing technique is often excellent. Achievements during the Soviet period under socialism are always emphasized. The guides serve a twofold purpose: tourism and propaganda. They are published in the native languages and in Russian and some are also issued in English or German editions. The Library of Congress has a number of these guides, but only a few of the guides for the capital

cities can be mentioned here.¹ A guide for *Tallinn* (1957, in Russian) was compiled by Vello Tarmisto. There are two more recent guides for *Riga* in Latvian: one compiled by M. Pāvele and J. Skolis (1959), and another by V. Goldins (1960), also published in Russian. Two guides for *Vilnius* in Lithuanian should be mentioned: one compiled by J. Jurginiš and V. Mikūčianis (VPML, 1956), and another more recent one by A. Medonis (VPML, 1960).

Among the Baltic peoples, Lithuanians form the largest group of emigrants to the United States and Estonians the smallest. It is said that Chicago contains the largest Lithuanian population of any city in the world. Estonians emigrated to Sweden in large numbers at the close of World War II.

Algirdas Margeris is the author of *Amerikos lietuviai ir angliskujių skolinių žodynai, 1872–1949* (The American Lithuanians and a Dictionary of English Loanwords, 1872–1949) published in Chicago in 1956. It contains treatises on the language of the early American-Lithuanian newspapers and books, their authors, the first Lithuanian textbooks, teaching of the Lithuanian language in American schools, and an extensive dictionary of loanwords (pp. 137–357). Another more recent work on Lithuanian emigration to America is the book by Stasys Michelsonas, *Lietuvių išeivija Amerikoje, 1868–1961* (South Bos-

ton, Mass., 1961), which describes American-Lithuanian organizations, the press, and the larger Lithuanian colonies in the United States and includes biographies of the more prominent personalities. *Chicago's lietuviai metraštis* (Yearbook of Chicago Lithuanians) is edited and published by A. Vilainis-Šidlauskas. Volume 1 (Chicago, 1955) contains information on Lithuanian cultural, charitable, professional, financial, and business institutions in Chicago, short descriptions of Lithuanian societies and organizations, and biographies of selected personalities. A special study on American-Lithuanian newspapers is *Amerikos lietuviai laikraščiai, 1879–1955*, compiled and published by Frank Lavinškas (Long Island City, N.Y., 1956). Pertinent information is given about American-Lithuanian newspapers and magazines, including their editors and publishers and rather long excerpts from these publications with facsimiles of the title pages, several typical photographs, etc.

Latvian associations, parishes, and the press in the United States are described by Osvalds Akmentiņš in Part 1 of *Amerikas latvieši, 1888–1948; fakti un apceres* (The American Latvians, 1888–1948; Facts and Comments), Boston-Dorchester, 1958. A review of the activities of Latvian emigrees for the period 1944–55 in the fields of foreign affairs, religion, science, arts, literature, the press, and social affairs and of the living conditions of Latvian emigrees in different countries of the world is provided in *Latviešu trimdas desmit gadi; rakstu krājums*, a collection of articles by 38 authors, edited by H. Tichovskis (n.p., 1954).

Estonia

The most recent of the general works on Estonia is a beautifully illustrated book entitled *The Face of Estonia: Estonia in Picture and Word* (Lund, 1961), which is a translation of a work compiled by Ber-

¹ If not otherwise indicated, Estonian publications are published in Tallinn, Latvian in Riga, and Lithuanian in Vilnius. The Estonian State Publishing House is called Eesti Riiklik Kirjastus, and the Latvian equivalent is Latvijas valsts izdevniecība. Lithuania has two principal publishing houses: Valstybinė grožinės literatūros leidykla, VGLL, (State Publishing House for Belles Lettres), and Valstybinė policinės ir mokslinės literatūros leidykla, VPML (State Publishing House for Political and Scientific Literature). The abbreviations will be used throughout this article.

nard Kangro and Valev Uibopuu, picturing landscapes, cities, and architectural monuments, most of which were destroyed during World War II. An appendix captioned "Estonia—the Country, Her People and Their Culture" (pp. 101–119) is included. Useful for general orientation is Villibald Raud's *Estonia, a Reference Book* (New York, 1953). Statistical tables, 33 in all, give information on economic conditions during the period of independence. The book includes chapters on Estonia under Soviet occupation (pp. 117–140) and on Estonians in exile (pp. 141–146). *The Estonians* (New Haven, 1955), by Linda Raun, should be mentioned chiefly for its bibliographical notes.

Prepared by the Nature Protection Commission of the Estonian Academy and edited by E. Varep and others, the handsome volume entitled *Eesti kaunis loodus* (1957) contains pictures and short explanations of the natural features of Estonia: landscapes, geological formations, seashores, forests and trees, rivers and lakes, rare plants, reptiles, insects, and birds. A short introduction, as well as the captions of the photographs, are given in Russian, German, and English.

Estonian bibliography is well represented. The national bibliography *Raamatukroonika* (Book Chronicle) was established in 1946 and is now being published quarterly by the Estonian Book Chamber. The State Library in Tallinn, which is named for F. R. Kreutzwald, issued in 1956 a bibliography of Soviet Estonian books published during the years 1940–1954, entitled *Nõukogude Eesti raamat 1940–1954*, containing captions, a summary, and notes in Russian. A history of the Estonian book since 1535 (when the first book in Estonian was published), with emphasis on books published during the Soviet period 1940–60, is outlined in *Eesti NSV raamat, 1940–1960*, compiled by E. Annus and others and

published in 1960. This luxurious volume—it includes 103 plates—contains bibliographical data on books selected for an exhibition which displayed very few works published in independent Estonia and none published by the exiles abroad. For a bibliography of the latter, two works by Bernard Kangro may be consulted: *Estonian Books Published in Exile: A Bibliographical Survey, 1944–1956* (Stockholm, 1957), which was also published in Estonian and German; and *In Exile: Estonian Books Published; a Bibliographical Survey, 1944–1959* (Stockholm, 1960). A general bibliography on Estonia, intended primarily for English readers, was published by the Slavic and Central European Division of the Library of Congress under the title *Estonia: A Selected Bibliography*, compiled by Salme Kuri (Washington, 1958).

Prepared by the Estonian Geographical Society, edited by E. Varep, and published in 1960 by the Academy of Sciences is an English-language bibliographical review called *On the Development of Geography in the Estonian S.S.R., 1940–1960*, which lists literature on all branches of geographical sciences. The titles are given in English only, but each of the eight chapters has an introduction, followed by a list of titles of books and articles by language.

A new dictionary of the Estonian language, *Eesti keele mõisteline sõnaraamat* (An Analogical Dictionary of the Estonian Language) began publication in 1958 in Stockholm. Compiled by the outstanding Estonian linguist, Andrus K. Saareste, the dictionary, which will be the most complete of its kind, will consist of 24 issues in 4 volumes, of which 14 issues (2,626 pages) are now in print. The same author previously published *Petit atlas des parlers estoniens* (Uppsala, 1955), containing colored maps on Estonian dialects, which is a continuation of Parts 1 and 2 that were

published in Estonia in 1938 and in 1941. *An Estonian-English Dictionary*, compiled by Paul F. Saagpakk, of which volume 1 (A-graveerija) was published in New York in 1955, contains "A Grammatical Survey of the Estonian Language" in English (pp. xiv-cxxvi). J. Silvet is the compiler of a large *English-Estonian Dictionary* (1,205 p.), published at Toronto in 1956.

Estonian literature in English is represented in two anthologies: *Anthology of Modern Estonian Poetry*, prepared by William K. Matthews and published by the University of Florida Press in 1953, and *Estonian Anthology*, compiled and translated by Andres Pranspall (Milford, Conn., 1956). The latter contains examples of poetry and prose, including proverbs and riddles. Oskar Loorits, formerly Director of the Estonian Folklore Archives in Tartu, is the author of two standard works on Estonian folklore: *Grundzüge des estnischen Volksglaubens* (3 vols., Uppsala, 1949-1960), and *Etnische Volkserzählungen* (Berlin, 1959). Biographies of 85 contemporary Estonian writers, acceptable to the Soviet regime, are given in *Pisateli Sovetskoi Estonii* (1956), which was compiled by L. Remmelgas. This was also published in Estonian.

Economic life and statistics in the Soviet-dominated countries are complex subjects which can be properly analyzed and understood only by specialists. Within the past few years the State Statistical Office has compiled several works which may be used for this kind of study. A collection on the national economy of Soviet Estonia is the *Eesti NSV rahvamajandus* (1957), which contains statistical tables (with legends in Estonian and Russian) on territory and population, industry, agriculture, transportation and communications, the labor force, culture, health, social welfare, etc., covering mainly the period 1950-56 but occasionally including the years 1940 and 1957. Another collection is the *Nõuko-*

gude Eesti saavutusi 20 aasta jooksul (1960), containing statistics on the achievements of Soviet Estonia for the previous 20 years, which was also published in Russian. The Institute of Economics of the Estonian Academy of Sciences issued in 1960 another work on Estonia's economy for the 20-year period, entitled *Nõukogude Eesti majandus, 1940-1960*, which includes numerous maps, diagrams, and tables, and contains summaries in Russian. Economic-geographical characteristics of the country are described in Russian by Mikhail I. Rostovtsev and V. IU. Tarmisto in *Estonskaya SSR: ekonomiko-geograficheskaya kharakteristika* (2d ed., Moscow, 1957). It contains a general description of the country presented in a manner acceptable to the present-day regime and provides information on geographic features, population, culture, and economy, as well as sketches of economic life by geographic regions. The situation in Estonia, as seen by emigrees, is outlined by Aleksander Kaelas in *Das sowjetisch besetzte Estland* (Stockholm, 1958).

Selected sources in Estonian history are presented in the form of a reader, the *Eesti NSV ajaloo lugemik* (1960), which was prepared by the Academy's Institute of History and was edited by Juhan Kahk and Artur Vassar. The well-known Estonian archeologist, H. Moora, is the editor of a volume dealing with problems pertaining to the ethnical history of the Estonian people, entitled *Voprosy etnicheskoi istorii estonskogo naroda* (1956), which was also published in Estonian. The Russian edition has a summary in German (pp. 319-328). The book contains articles by nine authors who examine the origin and development of the Estonian people in prehistoric times. *The History of Estonian People*, by Evald Uustalu, was published in London in 1952.

The old University of Tartu (founded in 1632) since 1941 has issued 113 volumes

of its *Toimetised* (Publications), which are divided into several subseries. Publication of the series was suspended during the years 1942-45; the Library's set begins with volume 35 (1954). The Estonian Learned Society in America has published two volumes of its *Yearbook*, covering the period 1951-58 and containing a number of papers, chiefly in the humanities and the social sciences.

Latvia

A well-documented and illustrated work by several authors on the country, people, and history of Latvia during its 22 years of independence is *Cross Road Country: Latvia*, edited by Edgars Andersons (Waverly, Iowa, 1953). *Latvia: An Area Study* (New Haven, 1956) is a monograph in two volumes, which was prepared by the University of Chicago's Division of Social Sciences and edited by George B. Carson "This study . . . seeks to trace the historical background and geographical setting for the existence of the contemporary ethnic group, and describe its society, politics, and economy under present conditions" (p. vi.). A bibliography is appended to each chapter. The *Latvju enciklopēdija* in 3 volumes, edited by Arveds Švābe, was published in Stockholm during the years, 1950-55. The work is confined to Latvian affairs and is an abridged edition of the 21-volume *Latviešu konversācijas vārdnīca* (Riga, 1927-1940).

The Institute of Economics of the Latvian Academy of Sciences produced in 1956 *Latviiskaia SSR: ocherki ekonomicheskoi geografii*, edited by IA. F. Bumber and P. M. Alampiev. It is the collective work of eight authors and describes the country's geographical situation and territory, natural resources, stages of economic development, population and culture, industry, agriculture, and transportation, sketching the characteristics of the different regions in the country. Also included

are illustrations, maps and a bibliography (pp. 374-380). Another source of information is the book about the Latvian State University which was published on the occasion of its 40th anniversary: *Pētera Stučkas Latvijas Valsts universitāte 40 gados, 1919-1959*, edited by J. Jurgens and others (1959). It contains a history of the University with major emphasis on the Soviet period, a description of the 34 departments, a list of the faculty as of September 1, 1957, a list of theses accepted during the years 1945-58, and a list of graduates for the same period.

Two short selected bibliographies on Latvia should be mentioned: *Bibliography of Latvia* (New Haven, 1956), prepared by the University of Chicago for Human Relations Area Files, Inc., and *Latvia: A Selected Bibliography* (Washington, 1958), by Selma A. Ozols. The latter is a master's thesis which was accepted by the Catholic University of America. A microfilm of the typescript can be ordered from the Photoduplication Service of the Library of Congress.

A short treatise on old Latvian books and newspapers and on Latvian bibliographies published up to 1917 was written by Kārlis Egle and was published by the Latvian Academy under the title *Īsa latviešu bibliografijas vēsture, līdz 1917. gadam* (1957). A bibliographical survey titled *Latvijas PSR, 1940-1960*, compiled by O. Pūce and J. Veinbergs and is being published by the State Library in Riga (vol. 1 appeared in 1961); it will cover the 20-year period 1940-60 of Soviet rule in Latvia. A current Latvian bibliography, *Latvijas PSR preses chronika* (quarterly, 1949-56 and monthly since 1957), is published by the Latvian Book Chamber. Each issue contains the following chapters: books and pamphlets (including publications for the blind), music notes, printed graphics (posters, etc.), articles in journals and newspapers, reviews, and writings on Lat-

via in the press of the USSR and of foreign socialistic countries. The introduction, contents, and headings of chapters are also given in Russian. Another work that was compiled and published by the Book Chamber is *Latvijas PSR prese, 1940-1956*, which was issued in 1958 and contains statistics for the Latvian press from 1940 to 1956. The Latvian Academy of Sciences produces a bibliography of its own publications, the *Latvijas PSR Zinātņu akademijas izdevumu bibliografija*; the first issue covers the years 1946-55, and separate annual issues from 1956 through 1960 have been published. The Central Library of the Academy started publication of its series *Raksti* (Works) in 1960. A bibliography of Latvian publications prepared by exiles abroad, entitled *Latviešu trimdas izdevumu bibliografija*, is issued by the Culture Fund of the American-Latvian Alliance in Washington, D.C. The Library of Congress has received the annual volumes for 1955 and 1956 thus far.

Latviešu vārdnīcas (līdz 1900. gadam), a history of Latvian dictionaries up to 1900, was written by Daina Zemzare and was published in 1961 by the Latvian Academy of Sciences. The most complete and scholarly Latvian dictionary, *Latviešu valodas vārdnīca*, by Jānis Endzelīns and Karlis Mūlenbachs, which was first published in 1923-38 by the Latvian Ministry of Education, was reprinted in 6 volumes by the Chicago Baltic Philological Association in 1956 and the supply was quickly exhausted. The Latvian words are also given in German translation, with explanations. Numerous passages are quoted from Latvian folklore and literature. Other useful English-Latvian dictionaries are *Angļu-latviešu vārdnīca*, edited by M. Stradiņa (1957), and *Angļiski-latviska vārdnīca* (Copenhagen, 1959), by Eiženija Turkina.

Several important works on the history of Latvia have been published within the

last 10 years. The oldest written source, the Chronicle of Livonia by Henricus Lettus of the 13th century (first published in 1740), was translated into German by Albert Bauer and published as *Livländische Chronik* (Würzburg, 1959) was also issued in English as *The Chronicle of Henry of Livonia* (University of Wisconsin Press, 1961), a translation with introduction and notes by James A. Brundage. The following general works, published in Western countries on Latvian history should also be mentioned: *Histoire du peuple letton* (Stockholm, 1953), by Arveds Švābe; *A History of Latvia* (Princeton University Press, 1951), by Alfreds Bilmanis; *History of Latvia: An Outline* (Stockholm, 1951), by Arnolds Spekke; and a treatise on the situation in Latvia, 1800-1914, by Arveds Švābe, entitled *Latvijas vēsture, 1800-1914* (Uppsala, 1958).

The Statistical Office of Soviet Latvia published in 1960 a statistical report on the national economy of the country for the preceding 20 years, entitled *Padomju Latvijas tautas saimnieciba 20 gados*. The work, containing diagrams and tables, is arranged according to the usual Soviet pattern, with explanations in Latvian and Russian. The Academy's Institute of Economics published in 1960 a statistical atlas in the two languages, entitled *Latvijas PSR statistikas atlants*, which includes 40 colored maps and diagrams, and it also issued in 1961 *Razvitie narodnogo khoziaistva Latviikoi SSR*, a collection of articles in Russian on the development of Latvia's national economy.

A chronological collection of Soviet Latvian laws, edicts of the Supreme Soviet, and Government decrees for the years 1940-59 was published in 1960 as *Khronologicheskoe sobranie zakonov Latviikoi SSR* (also published in Latvian). The present administrative and territorial divisions of the country, as well as the names of all populated places, are listed in the 1957

edition of the *Latvijas PSR administratīvi teritorialais iedalījums*, the latest edition that has been received by the Library.

A few additional publications issued by Latvians abroad on the situation in their native country are mentioned below. They include *The Cheka (NKVD) at Work in Latvia: Documentary Evidences*, by Modris Gulbis (Stockholm, 1952); *These Names Accuse: Nominal List of Latvians Deported to Soviet Russia in 1940-41* (Stockholm, 1951), a book issued by the Latvian National Fund in the Scandinavian Countries, listing data under the names of about 30,000 deported Latvians; *Die kulturgeographischen, wirtschaftlichen und soziologischen Auswirkungen der Sowjetisierung Lettlands* (n.p., 1958), written as a thesis by Andrijs Namsons for the Technische Hochschule in Stuttgart; *The Fallacy of Collective Farming* (Stockholm, 1958), edited and published by M. Goppers, containing five papers on the shortcomings of collectivized agriculture in Latvia.

Several standard reference works have been published in Latvia and abroad within the last decade. The most comprehensive grammar of the Latvian language (1,100 pages) written by the outstanding Baltic linguist Jānis Endzelins, first published in German (Heidelberg, 1923), was also issued in Latvian in 1951 under the title *Latviešu valodas gramatika*. The first two volumes of Latvian toponyms, compiled by the same linguist, also appeared as *Latvijas PSR vietvārdi* in 1956 and in 1961.

A directory of Latvian authors, *Latviešu rakstnieki: literatūras rādītājs*, compiled by O. Pūce and J. Veinbergs and published in 1955 by the State Library in Riga, contains biographies of 83 individuals; a list of their works and a bibliography of literature about them is appended. A similar work in Russian covering 76 authors but with fewer bibliographical data is *Pisateli Sovetskoi Latvii*, edited by Vizbulis Bērce

(1955). Only authors acceptable to the Soviet regime are listed in these directories, however.

Latvian poetry for Western readers is offered in two anthologies, *A Century of Latvian Poetry* (London, 1957), compiled and translated by William K. Matthews, and *Lettische Lyrik* (Hannover-Döhren, 1960), translated by Elfriede Eckardt-Skalberg. A handsomely printed book for English readers is *Latvian Literature*, a collection of essays by Jānis Andrupis and Vitaute Kalve, translated by Ruth Speirs (Stockholm, 1954). Chapters on folk poetry, early writings, and literature of the last 100 years, embellished with numerous portraits and drawings by Latvian artists, make the book highly instructive and interesting.

Folklore and ethnography play important roles in Latvian literature and in the cultural life of the country. The Latvians are proud of their folksongs, and a collection of these songs, in 12 volumes, called *Latviešu tautas dziesmas* (Copenhagen, 1952-56), which was edited by Arveds Švābe and others, was published in a subscription edition. The collection contains not only texts of songs but also extensive essays on various aspects of folksongs. A French translation of a work by Ziedonis Ligers on Latvian ethnography called *Ethnographie lettone* is being issued by the Société Suisse des Traditions Populaires. The richly illustrated first volume (Basel, 1954) deals with the gathering of food, hunting, and fishing. The Institute of Ethnography and Folklore of the Latvian Academy prepared and published during the years 1955-57 two volumes of selected folksongs entitled *Latviešu tautasdzesmas*.

Lithuania

The best general source of information on Lithuania and Lithuanians abroad is

the *Lietuvių enciklopedija* (Lithuanian Encyclopedia), which began publication in 1953 as a subscription edition, issued by Juozas Kapočius of South Boston, Mass. It is a general Lithuanian-language encyclopedia, edited by a board of editors with the collaboration of Lithuanian intellectuals throughout the free world. Volumes 1-26, covering letters A-Saul, are already in print. The Chief Editor of the first three volumes was Vaclovas Biržiška (1884-1956), who once edited the *Lietuviškoji enciklopedija* published in Kaunas, nine volumes of which, covering letters A-I, were issued in 1933-44. Another reference source is *Pasaulio lietuvių žinynas*, a Lithuanian world directory, edited by Anicetas Simutis and published by the Lithuanian Chamber of Commerce in New York (2d ed., 1958). Besides lists of names and addresses of persons and institutions active in Lithuanian affairs, it also contains short informative articles in English on various subjects, written by specialists.

Biographies of about 7,000 Lithuanians, who in 1953 were active in social, scientific, artistic, and other fields of general interest, are published in *Amerikos lietuvių vardinės*, a directory of American-Lithuanians (Los Angeles, 1953).

A beautifully illustrated album is *Picturesque Lithuania* (Chicago, 1958), by Petras Babickas, which includes informative articles in English, Lithuanian, and Spanish, depicting the ancient and modern life of the country and its people. Similar, although less artistic and more educational, is an album containing 1,200 pictures and extensive explanatory texts by Vladas Vijeikis, entitled *Lietuva, mano tevy žemė* (Lithuania, the Land of My Ancestors), published in Chicago in 1961. *Lietuva, šalis gražioji* (Lithuania, the Beautiful Country) is an album, compiled by P. Pukys and published in Lithuania by VPML in 1960. The pictures are artistic,

the headings are imaginative, and the text often carries a propaganda message. A book strictly serving Soviet propaganda purposes is *Lithuania, Land of the Niemen*, by Georgii V. Metel'skii, which was translated from the Russian by George H. Hanna (Moscow, 1959).

Useful information can be found in *Lithuania in the Last 30 Years*, prepared at the University of Chicago under the editorship of Benedict V. Maciuika and printed in New Haven in 1955 by Human Relations Area Files, Inc. A scholarly work is a Columbia University thesis by Alfred E. Senn, entitled *The Emergence of Modern Lithuania* (New York, 1959). The book examines the realization of Lithuanian national aspirations and the establishment of an independent national state, as well as the backstage struggle in international affairs and military operations from September 1917 through May 1920. An extensive bibliography is included (pp. 241-259).

Several works on the geography of Lithuania that were prepared by the Institute of Geology and Geography of the Lithuanian Academy of Sciences should be mentioned. Volume 1 of the physical geography of Lithuania, *Lietuvos TSR fizinė geografija*, edited by Alfonsas Basalykas and published by VPML in 1958, is a collective work by 12 authors, who discuss the geological past, surface relief, climate, water features, flora and fauna, place names, and history of the cartography of the country. *Lietuvos TSR ekonominė geografija* (The Economic Geography of Lithuania), edited by Kazys Meškauskas and Stasys Tarvydas and published by VPML in 1957, is also a collective work by 15 authors, who describe the physical, economic, demographic, and cultural features of Lithuania, including detailed economic-geographical characteristics of the country by regions. A bibliography listing 258 titles (pp. 391-402) is appended. In

1960, the same Institute published two representative volumes on the occasion of two international congresses: *Collected Papers for the XIX International Geographical Congress* and *Collected Papers for the XXI Session of the International Geological Congress*. Both are handsomely printed and illustrated volumes, edited by Vytautas Gudelis, and contain a number of articles on the geography and geology of Lithuania, written in English and Russian with summaries in Lithuanian.

A selected bibliography of about 1,200 entries entitled *Lithuania and Lithuanians*, by Jonas Balys (New York, 1961) is intended primarily for those interested in the subject but unable to read the Lithuanian language. Books and articles in Western languages are, therefore, treated with preference. A current bibliography of books and articles in periodicals in Lithuanian and in foreign languages on Lithuania, published outside the Soviet bloc, is printed in the periodical *Knygų lentyna* (Bookshelf), edited by Aleksandras Ružancovas of the Lithuanian Bibliographical Service and published by Vytautas Saulius in Chicago (5 nos. a year). The publication was established in Memmingen, Germany, in 1948. A bibliography of publications in present-day Lithuania is included in several series published by the Lithuanian Book Chamber. Unfortunately, these series are very scantily represented in American libraries.

The national bibliography or book annual, *Knygų metraštis*, a quarterly which began publication in 1947, lists books and pamphlets. Articles in journals and newspapers are listed in *Žurnaly ir laikraščių straipsnių metraštis*, a monthly established in 1947. Retrospective volumes for the years 1940–41, 1944–45, and 1946 have also been published in recent years. There is another yearbook of periodical publications, the *Lietuvos TSR periodinių leidinių metraštis*, an annual list

of periodicals, which was established in 1951. The Library of Congress has issues for the period 1951–54. Still another publication *Lietuvos TSR spaudos statistika* provides statistics on the Soviet Lithuanian press. Volumes for the years 1940–55, and 1956–57 were published in 1957 and 1958, respectively. The Central Library of the Lithuanian Academy of Sciences has published since 1956 a bibliography of books and articles produced by the staff of the Academy entitled *Lietuvos TSR Moksly akademijos ir jos darbuotojų knygų ir straipsnių bibliografija*. The same Library also published in 1958 a bibliography of manuscripts and theses compiled by the research staff of the Academy in 1946–56, entitled *Lietuvos TSR Moksly akademijos rankraštių darbu ir disertacijų bibliografija, 1946–1956*. In 1961, the Library began to issue a series on library science and bibliography, called *Bibliotekininkystė ir bibliografija*.

Between 1930 and 1940 the government of independent Lithuania sponsored a project, under the general editorship of Juozas Balčikonis, to prepare for publication a comprehensive dictionary of the Lithuanian language. Five volumes of this dictionary, the *Lietuvių kalbos žodynas*, appeared between 1941 and 1959 (up to the word "klausinys"), the first two having been prepared by the general editor himself; the contents of the subsequent three volumes do not approximate the scholarly level set by Professor Balčikonis. A concise dictionary of the present-day Lithuanian literary language entitled *Dabartinės lietuvių kalbos žodynas* comprises about 45,000 words. It was compiled by a staff of editors and was published in 1954. The usage of words is often illustrated by sentences taken from Lithuanian translations of Soviet political writings, and new terminology used in newspapers and high school textbooks is included. Both dictionaries were prepared by the Academy's Institute of

Lithuanian Language and Literature and published by VPML. The first dictionary of Lithuanian synonyms, *Lietuvių kalbos sinonimų žodynas* (Kaunas, 1961) was compiled by Antanas Lyberis. Other dictionaries published in Lithuania by VPML, which are useful for practical purposes are *Anglu-lietuvių kalbu žodynas* (English-Lithuanian Dictionary), compiled by Vaclovas Baravykas (2d ed., 1961; 1st ed. of 1958, reprinted by Terra in Chicago, 1959); *Lietuvių-anglu kalbu žodynas* (Dictionary of Lithuanian-English), compiled by Bronius Piesarskas and Bronius Svecevičius (1960); *Anglu-lietuvių kalbu politechninis žodynas* (English-Lithuanian Polytechnical Dictionary), compiled by Andrius Novodvorskis and listing about 10,000 technical terms (1958); and *Slovar' russkikh i litovskikh sokrashchenii* (Dictionary of Russian and Lithuanian Abbreviations), compiled by G. Feigelsonas et al. (1960).

Two important dictionaries are in the process of being published abroad. *Wörterbuch der litauischen Schriftsprache*, which was begun in 1926 and which resumed publication after World War II, has now reached volume 4 (to the word "Slapias"). Edited by Alfred Senn and Anton Salys, professors at the University of Pennsylvania, and published by C. Winter in Heidelberg, the dictionary is a practical and useful linguistic tool. A scholarly etymological dictionary entitled *Litauisches etymologisches Wörterbuch*, which began publication in 1955 in Heidelberg, was compiled by the late Ernst Fraenkel, an authority in Baltic linguistics. Only seven issues, covering the letters A-Pec., were published before the compiler's death in 1957. Publication is being continued and the latest issue received by the Library (no. 10) carries the dictionary through the word "skena."

Several monographs on the ancient history of Lithuania have been published dur-

ing the last 10 years. V. T. Pashuto, a Soviet historian who specializes in Lithuanian history, has written a new book called *Obrazovanie Litovskogo gosudarstva* (The Formation of the Lithuanian State), published in 1959 by the USSR Academy of Sciences. In an extensive bibliography (pp. 427-464), the author also lists works of Western authors as well as those of Lithuanian historians that were published during the period of independence. Under the auspices of the Institute of History of the Lithuanian Academy of Sciences, three volumes (1, 3, 4) reproducing sources on the history of Lithuania were published under the title *Lietuvos TSR istorijos šaltiniai* (VPML, 1955-61). The most useful is volume 1, covering written sources from 98 A.D. to 1859; volume 4 ends with the occupation of Lithuania by the Soviet armed forces in June 1940; and volume 2 has not been issued. All documents are published in Lithuanian translation only; they were selected, abridged, and annotated in conformity with the "basic principals of Marxist-Leninist methodology and theory" (vol. 1, p. 3). Archeologists have less trouble with conformity than historians. Sketches on the archeology of Lithuania have been contributed by Pranas Kulikauskas and others in *Lietuvos archeologijos bruožai* (VPML, 1961). Achievements of archeologists in independent Lithuania are minimized, however. A new general history of Lithuania entitled *Lietuvos istorija* (which is a volume of almost 1,000 pages with a number of illustrations and maps) was written in the United States by Vanda Sruogienė and was issued in Chicago in 1956 by the oldest extant Lithuanian publisher in this country, the Tėvynės Mylėtojų Draugija, founded in 1896.

Information about the new administrative and territorial divisions of Lithuania is given in *Lietuvos TSR administracinių teritorinių suskirstymas* (2d ed., VPML,

1959). Tables and indexes show the situation as of February 1, 1959, indicating how the country was divided into regions, cities, towns, and villages.

The economic situation in the country is outlined in a number of statistical publications which follow the pattern of Soviet works of that type. The Central Statistical Office published in 1957 a collection of statistical data on the national economy in *Lietuvos TSR liaudies ūkis*, which was also published in Russian. A later publication in Russian by the same institution, containing statistical data on Soviet Lithuania for 20 years, is *20 let Sovetskoi Litvy* (1960), edited by B. M. Dubasov. The Academy's Institute of Economy produced a similar work entitled *20 metų Tarybų Lietuvos liaudies ūkiui* (VPML, 1960).

A large number of publications dealing with Lithuanian literature and folklore have also appeared. Vaclovas Biržiška describes the history of old Lithuanian books in the two-volume *Senųjų lietuviškų knygų istorija*, published by the Lithuanian Literary Society of Chicago (1953-57). His remarkable *Aleksandrynas*, a posthumous work which contains biographies, bibliographies, and bio-bibliographies of Lithuanian authors to the year 1865, is being published jointly by the American Lithuanian Cultural Foundation and the Institute of Lithuanian Studies in Chicago. Volume 1 (1960) contains biographical and bibliographical data on approximately 100 men of letters who lived between 1475 and 1720; volume 2 is in the process of publication; and volume 3 is in preparation.

A handbook on Lithuanian literature, in four volumes, called *Lietuvių literatūra*, was published by the Chicago High School of Lithuanian Studies during the years 1959-61. Volumes 1 and 2 were written by Domas Velička and volumes 3 and 4 by Juozas Masilionis. This compendium of Lithuanian literature, beginning with folklore and ending with recent authors,

was issued as a textbook and reader on the collegiate level.

Examples of Lithuanian literature in English are available in the following recently published anthologies: *Selected Lithuanian Short Stories*, edited by Stepas Zobarskas (2d. rev. and enl. ed., New York, 1960), and *The Green Oak: Selected Lithuanian Poetry* (New York, 1962), edited by Algirdas Landsbergis and Clark Mills.

A book of more than 500 pages, entitled *Tarybų Lietuvos rašytojai* (Writers of Soviet Lithuania), published by VGLL in 1957, contains extensive autobiographies and portraits of 63 living authors and includes a supplement comprising bibliographies of their published works; also included are a few authors who became well known in the pre-Soviet period. A bibliography of Soviet Lithuanian literature and criticism for the period 1945-55, entitled *Tarybinė lietuvių literatūra ir kritika, 1945-1955*, was compiled by S. Stanevičienė and was published in 1957 by the Academy's Institute of Lithuanian Language and Literature. Under the auspices of the same Institute, a chrestomathy on the history of Lithuanian literature of the so-called Epoch of Feudalism, compiled by Kostas Korsakas and Jurgis Lebedys, was issued under the title *Lietuvių literatūros istorijos chrestomatija: feodalizmo epocha* (VGLL, 1957). Examples of the oldest literature to approximately 1890 are given.

Publications on Lithuanian folklore are quite numerous. First of all, a number of important old collections by Antanas Juška, Ludwig J. Rhesa, and others have been newly edited and reprinted during the last decade. The first edition is often reprinted in facsimile, side by side with a new transcription. One of the most important original works is *Sutartinės* (VGLL, 1958-59), a three-volume collection of polyphonic Lithuanian folksongs, by Zenonas

Slaviūnas. It contains texts and melodies of these rare songs, together with a classification and scholarly analysis. Folk music for woodwind instruments is treated by Stasys Paliulis in *Lietuvių liaudies instrumentinė muzika* (VGLL, 1959). Several works were also published abroad, chiefly in the United States and Great Britain. Jonas Balys published *Lithuanian Narrative Folksongs: a Description of Types and a Bibliography* (Washington, 1954), and *Lithuanian Folksongs in America: Narrative Folksongs and Ballads* (Boston, 1958, i.e. 1959). The first collection of Lithuanian folk tales in English was edited and translated by Stepas Zobarskas in *Lithuanian Folk Tales* (2d enl. ed., Brooklyn, N.Y., 1959).

The history of Lithuanian art has been presented in several fairly recent publications. The pioneer work on Lithuanian folk art by Paulius Galaunė, entitled *Lietuvių liaudies menas* (Kaunas, 1930), was reprinted without changes by J. Karvelis of Chicago in 1956. A new series called *Lietuvių liaudies menas* (Lithuanian Folk Art) was begun in 1956 by VGLL in Vilnius. Consisting chiefly of illustrations (often in color) on large-sized (30 cm.) plates, each volume has an introduction and a list of illustrations (indicating their origin) in Lithuanian and Russian. Of the six volumes published thus far, the Library of Congress has four. An outline of the history of the arts in Lithuania is given by Juozas Jurginiš in *Lietuvos meno istorijos bruozai* (VGLL, 1960).

A number of serial publications are issued in Lithuania today. The Academy

of Sciences publishes its *Darbai* (Works) in three series (A, B, and C), and the Academy's numerous institutes often issue series of their own. The University of Vilnius publishes its *Mokslo darbai* (Scientific Works) in several subseries, and the technical, educational, and agricultural teaching and research institutions often publish their own series which, as in the Soviet Union, are often called *Darbai*, or *Trudy*. The following scholarly series are published abroad: *Studia Lituanica*, issued by the Lithuanian Research Institute in New York (2 vols., 1958-61), and *Tautos praeitis* (The Past of a Nation), edited by Česlovas Grincevičius and published by the Lithuanian Historical Society in Chicago (3 pts., 1959-61). A quarterly called *Gimtoji kalba* (The Native Language) has been published by the Lithuanian Language Society in Chicago since 1958.

Scientific achievement in present-day Lithuania is the subject of 32 papers presented at the General Assembly of the Lithuanian Academy of Sciences, held July 2-5, 1960. The papers, containing reports prepared by the heads of the Academy's various institutions, were edited by the President of the Academy Juozas Matulis and others, and were published in 1961 by VPML under the title *Mokslas Tarybų Lietuvoje*. These reports, which include useful data on scientific activities, are usually supplemented by bibliographical lists.

JOHN P. BALYS
Reference Librarian
Slavic and Central European Division

Works) and the
an issue
city of
Scien-
and the
lultural
often
in the
vai, or
es are
issued
ute in
autos
ated by
by the
icago
called
) has
Lan-

nt-day
apers
of the
held
aining
f the
edited
Uozas
ned in
okslas
which
vities,
raph-

ion

SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

Aerospace Medicine and Biology: An Annotated Bibliography. (Formerly *Aviation Medicine.*) Volume V (1956 literature). By Arnold J. Jacobius, Roman Kenk, Leroy D. Davis, Elizabeth G. Koinas, Kirstallo Papajohn, and Ilga M. Plavnieks of the Science and Technology Division, Library of Congress. 1962. 378 p. For sale by the Office of Technical Services, U.S. Department of Commerce, Washington 25, D.C., at \$5.00 a copy. This bibliography supported by the National Aeronautics and Space Administration, the U.S. Air Force, and the U.S. Federal Aviation Agency, contains 1,492 abstracts and, beginning with this volume, the abstracts are arranged by subject categories. Cumulated subject and personal and corporate author indexes are included.

Radioisotopes in World Industry: Abstracts of Selected Foreign Literature. Volume III, January 1962. 129 p. For sale by the Office of Technical Services, U.S. Department of Commerce, Washington 25, D.C., at \$2.50 a copy as TID-6613 (Suppl. 2), Isotopes-Industrial Technology. This bibliography is prepared on a continuing basis by the Science and Technology Division of the Library of Congress under an agreement with the Division of Isotopes Development of the U.S. Atomic Energy Commission. This supplement, which contains 588 abstracts, covers the applications of radioisotopes by worldwide science and industry for solving research problems and controlling production processes. The abstracts have been grouped by subject and subgrouped by country to facilitate reference. Author and country indexes are appended.

Soviet Science and Technology: A Bibliography on the State of the Art, 1955-1961. Prepared in the Science and Technology Division, Reference Department. 1962. 209 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Price \$1.00. This bibliography, which was supported by funds from the National Science Foundation, con-

tains approximately 2,000 annotated entries for periodical and monographic materials from Soviet-bloc and Western sources, and it is intended as a basic tool for researchers, libraries, and students concerned with surveying and analyzing Soviet work in various scientific and technical fields.

West German Library Developments Since 1945, with Special Emphasis on the Rebuilding of Research Libraries. By Gisela von Busse. 1962. 82 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Price 50 cents. Written by Dr. von Busse of the Deutsche Forschungsgemeinschaft (German Research Association) at Bad Godesberg, as part of the Library of Congress foreign consultant program, this work was prepared for publication under the editorial supervision of the Slavic and Central European Division and with the financial support of the Oberlaender Trust of Philadelphia, Pa. A story not only of restoration from the effects of Nazi oppression and war devastation, but of modernization and unique solutions to present-day technical problems, is told in Dr. von Busse's study. The English translation by Fritz T. Epstein and Mrs. Barbara Krader was reviewed and abridged by Arnold H. Price and edited by Robert M. Land, all of the Library of Congress staff.

Yugoslav Abbreviations: A Selective List. 2d enl. ed. Compiled by Ilija P. Plamenatz while a member of the East European Index staff. 1962. 198 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Price \$1.00. The first edition of this publication appeared in 1959 and proved to be so useful to researchers and readers that it was quickly sold out. The second edition contains, in addition to the original text, an appendix of approximately 200 newly identified abbreviations. It was prepared under the editorial and administrative direction of the Slavic and Central European Division of the Reference Department.